

Sculptures in the Jhansi Museum

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DIRECTOR

THE GOVERNMENT MUSEUM, JHANSI

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Foreword

The region of Bundelkhand is a rich mine of antiquarian remains. While its mediaeval past bespeaks the high conventions it followed and the glorious traditions it maintained through its literature and grandeur of art and architecture, the hoary past is reflected by the discovery of pre-historic artifacts from different quarters. The valuable cultural material lies scattered and uncared for and occasionally falls prey to the evil designs of the antique lifters.

In order to preserve the cultural heritage of the region the Department of Cultural Affairs, Uttar Pradesh decided to set up a regional museum at Jhansi which had its modest beginning in 1978. Through the initiative, zeal and laborious efforts of Dr. S.D. Trivedi, the Director of the newly created Museum the collection has been growing with rapid speed. Besides the commendable cooperation from the District Administration and Police, the local public has also been lending appreciable support for enriching the newly created Museum and the sculptures have started pouring into its galleries even from the distant and inaccessible places.

There has been a steady but remarkable progress in shaping the destiny of the Museum. A good piece of land has been acquired near the Fort through the courtesy of the Ministry of Defence, Government of India and the plans of the proposed building have been finalised. The foundation stone of the Museum at its new site has already been laid on Oct. 16, 1982 by the Prime Minister of India, Smt. Indira Gandhi. It is hoped that the Institution will grow into a prestigious abode of cultural resurgence of the region.

One of the prime aims of a good museum is the dissemination of knowledge. Objects of art brought from the field must also find their

place in proper publication in order to convey the message and significance to the art lovers and researchers. I am glad that Dr. Trivedi has made a nice beginning in the direction and an illustrated catalogue of the objects acquired so far is at hand. A publication of this type would no doubt serve as a mirror to peep into the magnificent sculptural wealth of the Bundelkhand region now adorning the budding Museum at Jhansi.

Let us hope, the monograph prepared with scholarship will help appreciating artistic creations of the area and visitors, students and research scholars will avail due advantage of it.

I must congratulate Dr. Trivedi and his colleagues for this important feat.

Lucknow : Vijaya Daśami

27th October, 1982

B.S. SHUKLA

Joint Secretary & Director

Deptt. of Cultural Affairs, U.P.

Acknowledgements

It is my pious duty to inscribe with gratitude the contribution of those who helped me in shaping the destiny of Jhansi Museum. The Museum was established with the laudable efforts of Sri Shri Lal Shukla, the then Director-cum-Joint Secretary of Cultural Affairs Department and Dr. N. P. Joshi, the then Director, State Museum, Lucknow. A piece of land in the vicinity of Jhansi Fort was acquired from the Ministry of Defence, Govt. of India with the kind help of Sri R. K. Trivedi, the then Vice-Chancellor of Bundelkhand University, Sri P. D. Chaturvedi, the then District Magistrate, Jhansi, Smt. Manjulika Gautam, the then Director, Cultural Affairs and others. Sri Omkar Sharma and Sri Arvind Verma, former D.I.G. and Commissioner of Jhansi Division respectively, contributed a lot in enriching the Museum Collection. Sri R. C. Tripathi, Secretary, Cultural Affairs, Sri J. N. Ranjan, Commissioner, Jhansi Division, Sri Vijay Sharma, Distt. Magistrate, Jhansi, Smt. Rita Sharma, R.F.C., Jhansi showed keen interest in my work and always encouraged me. I owe a deep sense of gratitude to all of them.

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In the preparation of this work, I was constantly assisted by my colleagues. The photographs were prepared by Sri K. D. Misra, and the manuscript was typed by Sri N.P. Yadava. Sri R.K. Pandey, Sri U. S. Bajapai and Sri S. K. Awasthi also extended help in many ways. I express my sincere thanks to all of them.

I acknowledge with great pleasure the help rendered by Sri Rajiva Trivedi, my eldest son, in comparing the type-script with the manuscript and in selecting photographs.

My thanks are due to the proprietors of Print India, New Delhi for the nice printing of the book.

S. D. TRIVEDI

Transliteration

Kavarga	क् k	ख् kh	ग् g	घ् gh	ङ् ṅ
Chavarga	च् ch	छ् chh	ज् j	झ् jh	ञ् ñ
Tavarga	ट् ṭ	ठ् ṭh	ड् ḍ	ढ् ḍh	ण् ṇ
Tavarga	त् t	थ् th	द d	ध् dh	न n
Pavarga	प् p	फ् ph	ब् b	भ् bh	म् m

य् y	र r	ल् l	व् v
श् ś	ष् ṣ	स् s	ह् h

क्ष् ksh	त्र् tr	ज्ञ् jñ
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विसर्गः ḥ

अनुस्वार ṁ or m

अ a	आ ā	इ i	ई ī	उ u	ऊ ū	ए e	ऐ ai	ओ o	औ au	ऋ ṛ
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Abbreviations

Accn.	—Accession
A.S.I.R.	—Archaeological Survey of India Report, Cunningham.
B.M.A.	—Bulletin of Museums and Archaeology in U.P., Lucknow
Ch.	—Chapter
D.H.I.	—The Development of Hindu Iconography, by J.N. Banerjea
E.I.	—Epigraphia Indica
E.H.I.	—Elements of Hindu Iconography, by T.A.G. Gopinath Rao
Fig.	—Figure(s)
Ibid.	—Ibidem (in the same place)
IBBSDM	—Iconography of Buddhist and Brahmanical Sculptures in the Dacca Museum, by N.K. Bhattasali
L.M.	—Lucknow Museum
M.M.C.	—Mathura Museum Catalogue, by V.S. Agrawala
M.A.S.I.	—Memoirs of the Archaeological Survey of India
M.M.	—Mathura Museum
SL.	—Serial
Vol.	—Volume

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Introduction

Bundelkhand is very rich in antiquarian wealth particularly in stone sculpture. Most of these art pieces belong to the Mediaeval period (600 A.D.-1200 A.D.). Needless to say that these are ingredients of the old shrines which are now dilapidated and no more in existence in their original form. Some of the sculptures would have been deposited in debris in due course. Sometimes casual digging, construction and excavation reveal such underground art pieces. Those which have somehow survived to the day are splited over in several places. Many of them have seen their way through illicit lifting and smuggling. Still some pieces are scattered hither and thither and some are under religious observance either kept in a open space or installed in a shrine. There are some important collections of these antiquities among which sculpture shed Deogarh, Rani Mahal collection Jhansi, Kalinjar fort collection, Siron Khurd Jaina temple collection may be mentioned. A few pieces are lying in the premises of official residences and rest houses of this *maṇḍala*. The existing museums in the Bundelkhand are dominated with the locally found sculptures. These include Govt. Museum Jhansi, Chhatrasal Museum Banda, Mahatma Gandhi Hindi *Saṅgrahālaya* Kalpi, Sahu Jaina *Saṅgrahālaya* Deogarh. Some of the Museums located in Madhya Pradesh state also possess the sculptural wealth of this region. Mention can be made of the Archaeological Museum, Khajuraho, Chhatrasala Museum, Dhubela, Sagar University Museum, Sagar. There are some other museums also where the icons of this area are housed viz. State Museum, Lucknow; Bharat Kala Bhavan, B.H.U. Vārāṇasi; National Museum, New Delhi. Beside these well known collections, some art pieces are in the custody of individuals living in this region or elsewhere. Those who deserve special mention are : Collection of Rāshṭra Kavi (Late) Sri Maithalisharana Gupta, now in the possession of his son Sri Urmila Charan Gupta ; Sri Sri Krishna Chaurasia, Mahoba; Thakur Raghu Nath Singh, Madanpur; Sri Mahandra Singh I.P.S., Member Public Service Commission, U.P., Allahabad.

This vast ocean of sculptural treasures of Bundelkhand has not yet been scientifically explored and studied properly. I have not seen

any catalogue or a book entirely dealing with all the aspects of plastic art of this region. These examples must be studied in right perspective of local history along with religious and cultural renaissance. Both Art and Iconography of this region have some peculiar traits. It is not possible to present a comprehensive study of the sculptures in the present work, an effort has been made to highlight some of their characteristics, with particular reference to the sculptures in the Jhansi Museum.

Acquisition :

The collection of the Jhansi Museum is being enriched through gifts, exploration, purchase, permanent loan, confiscation, transfer, etc. It is plausible to mention that the first antiquity¹ (an image of Tirthankara) was received as a gift from a local Military Officer. Twenty-two sculptures were generously spared by the State Museum, Lucknow, for permanent exhibition. Two fine sculptures² of Vishṇu almost identical in carving were the chance discovery and were acquired through the help of police. These were noticed by a herdsman of village Chammara (Dist. Hamirpur) in the section of a ravine. But this land was demarcated under another *Grām sabhā* of nearby village Umarai. Both reiterated their claim and clash was inevitable. Ultimately with the police intervention these pieces reached the right place i.e. this Museum. A life-size inscribed image³ of Tirthankara lying in the B.D.O.'s office at Charakhari (Distt. Hamirpur) was ordered to transfer in the Jhansi Museum by the Distt. Magistrate, Hamirpur. Many sculptures were acquired through explorations by myself and the Museum staff. Extensive surveys could not be undertaken due to non-availability of a vehicle and other limitations. Despite several handicaps, best efforts were made to enrich the Museum collection during a short time span.

The major part of our collection is from Siron Khurd. We were already aware about the archaeological importance of Siron Khurd. A few sculptures were acquired from this site by the State Museum, Lucknow long ago and two beautiful Jaina sculptures⁴ out of the lot have been transferred to the Jhansi Museum. But we could not reach the spot until the help was extended by Sri Onkar Sharma, the then

D.I.G. Police, Jhansi Range. He informed us about the sculptures lying there unsafe and uncared for. We acquired some icons in the first attempt and felt tempted for the second expedition. The next compaign proved to be more fruitful as many more pieces from the site and its vicinity could be collected. This time valuable help was rendered by Sri Arvind Verma, the then Commissioner of Jhansi Division, Sri S.K. Dutta, D.I.G. Police, Jhansi Range, and District administration of Lalitpur.

Find Places :

While the majority of sculptures are from the different sites of Bundelkhand area itself, a few hail from other regions as well. Two human heads⁵ were purchased from a private collector who disclosed their provenance as the Gwalior Fort premises. One architectural piece⁶ was shifted from Lucknow Museum in the impression that it belonged to this area, but later on it was detected that the piece was from an important site of Ahara in Bulandashahar District. Three Jaina icons⁷ hail from Maihar (Madhya Pradesh). It is recognised as a religious place and people throng there for *devi pūjā*. Only one image⁸ of Tirthaṅkara is from somewhere near Chhatarpur (M.P.) which is supposed to be the heart of Bundelkhand. The exact find place of the exhibit is, however, not known. The larger number of these icons received on permanent loan, belong to Mahoba.

Mahoba,⁹ supposed to be a contraction of *Mahotsavanagara* (city of the great festival) was once a seat of administration of Chandela dynasty. It is situated at the foot of granite hillocks, 141 km. from Jhansi and 85 km. from Khajuraho. Many sculptures including some masterpieces of Indian art have been found from Mahoba and its vicinity. It yielded not only the icons of Brahamanical and Jaina pantheons but also some fine examples of Buddhist art, a rare distinction for this region. Only one sculpture of Buddha, representing him in earth-touching attitude, is in our collection and has now displayed in the gallery of the Museum. Yet several pieces of antiquarian value are either in the possession of private individuals or lying *in situ*. One fine dated image of the first Tirthaṅkara

Rishabhnaṭha has been acquired from Charakhari, 21 km. south-east of Mahoba.

An archaeological site, Siron Khurd¹⁰ in the north-west of Lalitpur proved to be a boon for this Museum. It is highly potential site for sculptural wealth. According to the villagers a number of antiquities preferably light and handy have passed out in the recent years. Several icons mostly Jaina and some Brahmanical and secular ones have been collected from the surrounding area by local Jaina committee and kept in the premises of Jaina temple. Adjacent to this in the land of *Grām Samāja* several sculptures were lying scattered hither and thither. Some were used in the *bāri* (barricading) of the fields. During the visit of the present author were seen the traces of *adhishtānas* of many temples within a radius of one kilometre. It seems that there was a temple complex like Deogarh but unfortunately all of these shrines are in ruins. The Museum collected more than 250 sculptures from Siron Khurd and its neighbourhood.

This place is situated on Jakhora-Rajaghat mettaled road with a diversion of hardly 3 kilometres of *kachcha* road to the east. It was once an important place known as *Siyāḍonī* as is evidenced by the huge archaeological remains and epigraphical records.

A few sculptures were acquired from the bank of an old tank in the village Bar¹¹ in Lalitpur district. It is situated about 51 miles south of Jhansi and can be approached from Bansi and Mehroni. Among the findings one dated *Satī*-pillar is worth mentioning as it indicates that some lady of elite class committed *Satī* in this part. We saw a heap of fragmentary pieces of stone sculptures lying in village Jamalapur (Dist. Lalitpur) and picked up a few for the Museum. This place is about one km. away to the west on Jhansi-Lalitpur road between Babina and Talbehat.

Only one sculpture, a *Sahasraliṅga*, has been acquired from Kalinjar,¹² a well known site in Banda district and situated 47 km. to south of the District headquarters. The place is famous for fort, sculptural remains, inscriptions, etc. The fort is full of antiquities and most of them belonging to the *Śaivite* sect. In the town and surrounding areas the sculptures are either lying near the trees or kept

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on the platforms (*chabūtarās*) and occasionally worshipped by the people. We hope to acquire many more pieces for the Museum from this locality.

Jhansi is not lagging behind in enriching the collection of this Institution. Some sculptures were found in the jungle about 10 km. in the south-west of Jhansi city. Near this place Garia gaon and Pathari villages are situated. There would have been a fine temple once as evidenced from the findings of a part of door jamb, doorsil and a lintel. A small four-handed image of Vāmana was found from the same place.

Dating :

Generally the sculptures can be dated on the characteristic grounds of a particular style or on the basis of palaeography, if the object is inscribed. But sometimes dating becomes a problem when two or more traditions mingle each other and we fail to establish definite norms for ascertaining accurate date. It often happens in the case of sculptures of the mediaeval period in which some conventional motifs were common; iconography became hotch-potch and modelling in plastic art more or less was static. Instead of establishing the accurate chronology and dating the art pieces in terms of centuries usually the pieces of post-Gupta period are simply labelled as 'mediaeval'.

Fortunately we are having some dated Jaina icons. They help in determining some features special to a particular period, and a typological comparison with such dated icons help us in dating other similar icons. The finds of Siron Khurd also provide an interesting clue of chronology. A stone-inscription¹³ was discovered at Siron Khurd (Ancient Siyaḍoṇi) in the precincts of Jaina temple of Śāntinātha. It records a large number of donations made at different times from the Vikrama year 960 (903-04 A.D.) down to the Vikrama year 1015 (958-59 A.D.) by some feudatories and private individuals in favour of god Viṣṇu and various other Brahmanical gods at Siyaḍoṇi. Adjacent to this temple a number of icons of Brahmanical gods were scattered on a little high mound measuring about 100×100 yards. Among

these the images of Vishṇu are in greater number. In my opinion the temples of Vishṇu and other gods for which the donations were made as referred in the above inscription, were located on this site.¹⁴ It is also possible that the site may have some religious significance even before these constructions.

Material :

The images are carved in different kinds of stone which are available in the Vindhyan ranges of this region. It is interesting to note that even the sculptures found at one site were chiselled in varied stones. A seated Buddha image (Accn. No. 80.10) is made of fine sand stone of buff colour while hard black stone was used to carve the Tirthaṅkaras. Some Jaina images were made in marble stone. One statue¹⁵ of Tirthaṅkara apparently in marble stone is curious as it gives the sound of jingling if striked with metallic or stone piece. Another image of this stone is preserved in the State Museum, Lucknow. These all images mentioned here are from the famous site Mahoba. Another image of Tirthaṅkara (Accn. No. 79.49) brought from Charkhari, not far from Mahoba, is made of hard granite stone. It shows high skill of artists who used this hard stone like soft wax. More interesting and attractive thing is the fine polish imparted to the figure. Similar mirror-like polish can be seen in other Tirthaṅkara-images made of black stone. Perhaps the hard-grained stone was most suitable for polishing. We do not know about the formula and material to be used for this polish. It was known as *Vajra lepa* in ancient times. We are also familiar with the Mauryan polish met with on Aśokan columns.

Mostly buff-coloured sand stone was used for carvings of Siron Khurd. A few pieces made of red sand stone are in the collection of Jhansi Museum. I have seen some quarries in the adjoining area of Deogarh where reddish and cream coloured sandstone is available in abundance. Stone of Greenish colour was also used for chiselling some images of Siron Khurd.

Granite rock pieces were also in use for carving the figures in relief. The fineness in the features can hardly be achieved in these

pieces because of the limitations of the stone. A slab¹⁶ showing *Satī-Sattā* is an example of this material.

Art :

Presently the Jhansi Museum possesses the sculptures mostly of mediaeval period, roughly assignable to 600 A.D.-1200 A.D. Only two schools of art are represented i.e. Pratihāra and Chandela. Most of the pieces are the creations of transitional period and only a few may be assigned to early-Pratihāra style. Sometimes it is very difficult to specify particular school, since there is not much difference between the styles of the later Pratihāras and the Chandelas.

Before I proceed to enumerate main characteristics of these schools, I would like to highlight some general features of mediaeval sculptures of this region. Most of the sculptures are carved on a stele in relief, only a few examples of those carved in round are met with. In case of several Vishṇu images the main figure is carved in the round and the sides have been left to accommodate *parivāradevatās*. The circular periphery around the central figure was perforated, hence that figure often got broken while the side figures remained intact. It was a regular feature to make a niche on the stele with the help of pilasters decorated with three or four bands, erecting on each side. The figure of a deity is shown within that space. Obviously these sculptures would have been decked with some shrine. These include door-jambs, pillar capitals, doorsils, lintels and many stone-slabs employed for making a structure. Some sculptures, carved in round, are marvellously finished at the back and details are carved carefully while in some cases the back of the sculptures is left unfinished. In many icons conventional art-motifs have been carved on both sides. These include the rampant leogryph standing on elephants and surmounted by *makara* heads. Sometimes to fill in the gap for decorative purposes floral designs, figures of birds etc. have been included in the composition.

Pratihāras were direct descendants of the Guptas and continuity of Gupta art traditions can be observed in their creations.¹⁷ The figures are proportionate having pleasing look at their faces. The

minimum number of ornaments were adorned to the figures. The image of Vāyu¹⁸ can be cited as an excellent example of this style. Though the number of images representing this school is meagre yet these pieces command better aesthetic appeal in comparison with other images of later period. Some of the salient features of this style are as follows:

- (1) The body is shown well proportionate and balanced.
- (2) The face is elliptical with full cheek rounded at the chin.
- (3) Three or four bands carved in low relief around the neck can be observed in most of the human figures.
- (4) The convention to show the deity multi-handed had not got firm footing by this time, in later period which became so common.
- (5) The number of ornaments is not much and only selected ornaments adorn the human body.
- (6) The attendants of principal figure are fewer and sometimes the deity is depicted without any attendant.
- (7) Extra ornamentation is usually avoided in the composition.

The Chandelas who ruled in Jejākabhukti during the 10-12th centuries A.D. built a number of monuments. Many Chandela temples at Khajuraho, Mahoba, Banapur, Deogarh and other places are still extant while several shrines are in ruins. These monuments offer us a vast ocean of sculpture carved with countless subjects and depicting every aspect of human life.¹⁹ There is a plastic unity between sculpture and monuments. The Buddhist icons from Mahoba are the best examples of Chandela sculpture.²⁰ The sculptor Sri Satana who described himself to be an adept in the knowledge of all sorts of plastic arts (*sakala-śilpavidyā-kuśalah*) chiselled marvellously the images of Bodhisattava Siṃhanāda and Padmapāṇi Avalokiteśvara.²¹ Keeping in view the sculptures of Jhansi Museum, some characteristics are enumerated as follows:

- (1) Besides a few cult images installed in the sanctum (garbhagriha), Chandela sculpture is almost a part of an embellishment to the architectural body. These are carved in high

relief on the stele to be decked with the exterior walls of the temple.

- (2) The shape of the face is elliptical like the egg (*aṇḍākṛiti*) and pointed at the chin.
- (3) In a full face of front view, the nostrils are spread out almost to the length of lips.
- (4) The eyes are half open and sometimes drooping.
- (5) Each eye-brow is designed in a long beautiful curve terminating near the root of the nose but the two seldom meet each other. In only crude faces²² the eye-brows are shown joined together.
- (6) Heavy lips are shown with broad outlines.
- (7) Three or four bands are incised in the neck of male figures.
- (8) Arms and hands are vividly treated drawing of the gesture.
- (9) Most of the sculptures are in standing poses, but excluding the images of Jinas and a few other gods, rarely straight.
- (10) The sense of movement is never linear in origin but in three dimensions.
- (11) A growing bud is seen emerging out from the bottom in several images.²³

Iconography :

Art is an important aspect of these sculptural pieces but their iconographic features are also fascinating. The images were made according to the canons prescribed in the scriptures and the traditions prevailing in the region during those days. All three sects—Brahmanical, Jaina and Buddhist are represented in this area. This collection provides some interesting and rare characteristics for iconographic studies. It is proposed to enumerate a few notable features of these images along with the sketchy outline of iconic forms of those deities.

Brahmanical—Mainly the following gods and goddesses have been represented in aforesaid collection :

1. Viṣṇu
2. Hanumān

3. Śiva
4. Gaṇeśa
5. Sūrya
6. Revanta
7. Śakti
8. Brahmā
9. Aṣṭadīkpaḷas
10. Navagrahas

VISHṆU

Vishṇu, a minor deity in the Vedic age, attained supreme position in the Brahmanical pantheon later on. The Vaiṣṇavism was developed around the god, Vishṇu, sustainer of the Universe. The images of Vishṇu are available right from the pre-Kushāṇa period. In course of time several new forms were evolved and his iconography became complex, particularly in the mediaeval period.

This is a notable fact that in the collection of Jhansi Museum the largest number of icons are those of Vishṇu. Most of them represent the god in simple form. In many cases, where the principal figure of Vishṇu was carved in round and *parivāradēvatās* chiselled on the side of the stele, the main figure got mutilated completely or partly. The sides of stele are occupied by the figures of his ten incarnations, personified figures of conch and disc, his consort, Lakshmi, and Garuḍa, his vehicle. Vidyādhara hovering in the air are shown on either side of the *prabhāmaṇḍala*. Sometimes Brahmanical triad (Brahmā, Vishṇu and Maheśa) have been depicted at the above portion. Below the *pādapiṭha* of the god *Nāga-purushas* (Half human and half serpent) are depicted with clasped hands. In the middle a female figure is seen seated on the tortoise in the attitude of meditation. This figure occurs quite commonly in the Vishṇu images of this region. Some scholars²⁴ identified this as the representation of Pṛithvī. Dr. Awasthi²⁵ regards it Lakshmi, one of the fourteen jewels that emerged out of the churning of the ocean, seated on *kūrmāsana*. I suppose that the sculptor tried to depict all three *lokas*. The lower portion indicating water through *Nāgas* etc. is *Pātāla loka*. The middle part of the *paṭṭa* represents *Bhū loka*, where the deity is

installed in the sanctum of a temple, for worship by the mortals. The top of the image includes celestials (Vidyādhara) hovering in the air and other gods. This is *Deva loka* or *Svarga loka*.

Vishṇu is shown four-handed holding the usual emblems viz. conch, disc and mace. The fourth hand is normally in *varada mudrā* and palm is decked with lotus thereby meeting the expression *Śaṅkha-chakragadāpadmadharaḥ*²⁶ so often met with in the *Purāṇas* for the god. The usual arrangement of the *lāñchhanas* are the *gadā* in the back right hand, *chakra* in the back left hand, *Śaṅkha* in the front left hand and *padma* in the front right hand. This placing of attributes is prescribed for Trivikrama form under *chaturvīṃśati-murtis* and this is very common to represent the simple form of Vishṇu in this way in the Northern India.

The seated images of Vishṇu as available in this collection represent two types—*Yogāsana* and *Garuḍāsana*. In the former type Vishṇu is shown seated in meditation. He is four-armed, the normal two hands are held in the *Yogamudrā* and the extra hands hold mace and disc respectively. He is shown seated in *padmāsana* made of lotus-petals and long stalks. The best example of this form is a beautiful image of Vishṇu found from Siron Khurd, (Fig. 3). A somewhat similar sculpture²⁷ representing *Yogāsana* Vishṇu is found at the same site but it is now in mutilated condition.

The *Garuḍāsana mūrti* of Vishṇu is also common in Bundelkhand. Vishṇu is shown seated on his mount, *Garuḍa* either along with his consort *Lakshmi* or alone. In the images of Jhansi Museum god is depicted alone seated in *rājalīlāsana* pose on the *Garuḍa*. Here his *vāhana* *Garuḍa* has strong wings attached to his shoulders, beard and an aquiline nose. He is shown very active in his endeavour and his legs shown *lāṅgulākāra* suggesting flying attitude.

Chaturvīṃśati Mūrtis :

The concept of twenty-four forms of Vishṇu seems to be an outcome of the *Pāñcharātra* doctrine of *Vyūha*, initially four i.e. *Vāsudeva*, *Samkarshaṇa*, *Pradyumna* and *Aniruddha*. These twenty-four forms are described in the *Purāṇas* and iconographic texts but their names

differ in some cases.²⁸ The division of these twenty-four images of Vishṇu lies with the different arrangement of attributes i.e. *Śaṅkha*, *Chakra*, *Gadā* and *Padma* in their hands. The list of twenty-four forms given in the *Rūpamaṇḍana*²⁹ is complete. It is as follows :

S. No.	Name of Mūrti	Back right hand	Back left hand	Front left hand	Front right hand
1.	Keśava	Śaṅkha	Chakra	Gadā	Padma
2.	Nārāyaṇa	Padma	Gadā	Chakra	Śaṅkha
3.	Mādhava	Chakra	Śaṅkha	Padma	Gadā
4.	Govinda	Gadā	Padma	Śaṅkha	Chakra
5.	Vishṇu	Padma	Śaṅkha	Chakra	Gadā
6.	Madhusūdana	Śaṅkha	Padma	Gadā	Chakra
7.	Trivikrama	Gadā	Chakra	Śaṅkha	Padma
8.	Vāmana	Chakra	Gadā	Padma	Śaṅkha
9.	Śrīdhara	Chakra	Gadā	Śaṅkha	Padma
10.	Hṛīshikeshā	Chakra	Padma	Śaṅkha	Gadā
11.	Padmanābha	Padma	Chakra	Gadā	Śaṅkha
12.	Dāmodara	Śaṅkha	Gadā	Chakra	Padma
13.	Samkarshana	Śaṅkha	Padma	Chakra	Gadā
14.	Vāsudeva	Śaṅkha	Chakra	Padma	Gadā
15.	Pradyumna	Śaṅkha	Gadā	Padma	Chakra
16.	Aniruddha	Gadā	Śaṅkha	Padma	Chakra
17.	Purushottama	Padma	Śaṅkha	Gadā	Chakra
18.	Adhokshaja	Gadā	Śaṅkha	Chakra	Padma
19.	Nṛisimha	Padma	Gadā	Śaṅkha	Chakra
20.	Achyuta	Padma	Chakra	Śaṅkha	Gadā
21.	Janārdana	Chakra	Śaṅkha	Gadā	Padma
22.	Upendra	Gadā	Chakra	Padma	Śaṅkha
23.	Hari	Chakra	Padma	Gadā	Śaṅkha
24.	Śrī Kṛishṇa	Gadā	Padma	Chakra	Śaṅkha

Among the *Chaturvīṃśati-mūrtis* Śrīdhara, Dāmodara, Keśava and Nārāyaṇa were more popular forms in the Bundelkhand region. There are several images in the Jhansi Museum representing these forms but in many cases their identification as such is difficult because

of mutilation of hands. Mostly the images are in standing pose.³⁰ This seems to be a tradition that on single slab two forms of Vishṇu are shown with changed attributes. Another fragmentary sculpture³¹ of Vishṇu shows rare and interesting features. The principal figure is now missing but its remaining portion shows two miniature seated Vishṇu figures on each side. The arrangement of the attributes in their hands differs from figure to figure. It appears that twenty-four figures representing all aspects would have been carved on the stele like *Chaubisi-mūrtis* of Jaina-Tirthaṅkaras.

Incarnations :

The concept of *Vibhava* which contributed to the evolution of the Vaishṇavism was the theory of incarnation. The earliest references of *avatāravāda* are available in *Śatapatha Brāhmaṇa* and *Taittirīya Samhitā*³² where Prajāpati is referred to have incarnated as Matsya, Kūrma and Varāha at different occasions. The number of incarnations is varied in different texts. Ten incarnations (*Daśāvatāras*), the most commonly accepted are (1) Matsya (Fish) (2) Kūrma (Tortoise) (3) Varāha (Boar) (4) Nṛsimha (Man-lion) (5) Vāmana (Dwarf) (6) Paraśurāma (7) Rāma (8) Balarāma (9) Buddha and (10) Kalkin.

Though the images of some incarnations have been made in the Kushāṇa period (1st to 3rd cent. A.D.) and onwards but all forms were fully evolved only in the mediaeval period.

The first incarnation of Vishṇu is Matsya who manifested for the protection of the *Vedas* from the demon Hayagrīva. The *Matsyāvatāra* is usually represented in simple form of fish and rarely in hybrid form. The independent images of this incarnation are scanty.

As usual *Matsyāvatāra* in the shape of a fish is carved mostly on the top corner of a sculpture representing Vishṇu image. In the background of Fish-god four human-busts are seen. Some scholars are of the opinion that these figures are the personification of four *Vedas*. There is a fragmentary piece³³ of some Vishṇu image showing Fish incarnation with five human heads in the background. This finding created a hurdle in accepting the identification with the four *Vedas*. In some images I notice the presence of Śiva *līṅga* over the

Fish incarnation. This was further confirmed by a new finding of the Museum representing Vishṇu image³⁴ where Śiva *liṅga* with *arghya* is shown on the Fish incarnation. Śiva *liṅga* is flanked by devotees, one is having a garland in his hands and the other is in folded hands. Another fragmentary piece of Vishnu image³⁵ shows this incarnation along with five Śiva *liṅgas* arranged in a row. I have not come across any literary reference which co-relates the association of Śiva *liṅgas* to Matsyāvatāra.

Vishṇu assumed the form of a tortoise (Kūrma) for supporting the *maṇḍarāchala* mountain on his back which was employed for churning the ocean. The representation of *Kūrmāvatāra* is made in three ways, firstly in simple tortoise form, secondly tortoise along with the ocean churning scene, thirdly hybrid form comprising of half-man and half tortoise. The image representing the last mentioned form is not available in this collection while former two modes of representation are frequently portrayed in the Vishṇu images.

Varāha, the third incarnation of Vishṇu, killed the demon Hiranyāksha and rescued the goddess Earth. The story has been narrated in many *Purāṇas* with slight variations.³⁶ The iconographic texts termed the images of this incarnation variously Ādi Varāha, Mahā Varāha, Paśu Varāha, Bhūvarāha, Yajñavarāha, Pralaya Varāha etc. on the basis of characteristics of the figure. Broadly the mediaeval icons of Varāha may be classified into two forms, viz. therianthropomorphic, that is human figure with boar face and theriomorphic, i.e. as boar figure.

Varāha was one of the most popular incarnations of Vishṇu in this region as evidenced by the find a large number of sculptures depicting the deity in that form. One of the two Gupta temples at Deogarh³⁷ was solely dedicated to this deity.

Mostly the therianthropomorphic form of Varāha is shown while depicting Daśāvatāras in Vishṇu images or on the *paṭṭas*. In this form the deity with boar face, normally stands in *ālīḍha* pose with the left leg lifted up resting on some pedestal and the right leg stretched out. *Prithvī* is seated on the elbow of his left hand.

The fourth incarnation, Nṛsimha was almost equally popular as the *Varāhāvatāra*. He is stated to have torn the demon Hiraṇya-

kaśipu in pieces in favour of demon's son Prahalāda, a devotee of Viṣṇu, who was tortured by his father because of his devotion to that deity.

The images of Nṛsiṃha, as noticed in this region, may be classified in three groups :

- (i) Only Nṛsiṃha either seated or standing,
- (ii) Nṛsiṃha tearing the belly of the demon lying on his knees,
- (iii) Nṛsiṃha fighting the demon.

The execution of images of the first variety is identical as the normal Viṣṇu-images except the lion-face. The second variety has a greater number of representation as compared with others. The god is shown tearing the abdomen of the demon lying on his knees by his two hands. Rest of the hands hold noose and *lāñchhanas* of Viṣṇu. He may have four or eight arms. The third variety is rare and only a few representations are known to us. An image showing Vāmana as the central figure, Nṛsiṃha is shown in this manner along with other incarnations. According to the *Matsya Purāṇa*, the demon should be shown as fighting the god.

Two independent images³⁸ of Nṛsiṃha in good state of preservation are housed in the Museum. These figures are four-armed and their normal hands are engaged in tearing the abdomen of the demon. On the right, the figure of Prahalāda is carved out in both icons. It tallies with the injunctions of making four-armed image of Nṛsiṃha as prescribed in the *Agni Purāṇa*³⁹ but the usual emblems of Viṣṇu described to be held in upper hands are wanting except in one where the god is shown holding a conch in one of the upper hands. This form is described as Sthāṇu Nṛsiṃha in the iconographic texts.

Vāmana-Trivikrama has its root in the *Rigveda*⁴⁰ where the three steps of Viṣṇu have been referred to. The myth developed later on and was mentioned in the works like *Śatapatha Brāhmaṇa*, *Taittirīya Samhitā* and *Taittirīya Brāhmaṇa*.⁴¹ In the *Rāmāyaṇa*⁴² Viṣṇu is said to assume the form of a dwarf (Vāmana) for subduing the pride of the demon Bali. The same legend is given in the *Purāṇas*⁴³ with slight variations.

The images of this incarnation can be sub-divided as follows:

- (i) Vāmana holding the usual emblems of Vishṇu.
- (ii) Vāmana holding an umbrella or a staff,
- (iii) Active manifestation of the god in the form of Trivikrama.

A beautiful four-armed image⁴⁴ of dwarf incarnation standing on stalked lotus pedestal is preserved in the Museum collection. It is in mutilated condition but it appears that this would have been adorned with usual emblems of Vishṇu viz. conch, mace, disc and lotus. The other statue⁴⁵ of Vāmana, also in mutilated condition, seems to be of the same type. A short sword is attached to his *mekhalā* at the right as also seen in an image⁴⁶ of Vāmana from Narwar, and now preserved in the Gwalior Museum. The association of the *Nandaka* sword with the god is indicated in *Kālikā Purāṇa*.⁴⁷ The *udarabaṇḍha* is beautifully tied up with a knot above the fat belly. This is an additional remarkable feature of the image.

Two independent images⁴⁸ of Vāmana show them holding an umbrella in the left hand. The position of right hand is akimbo in one case⁴⁹ while in the other case⁵⁰ it is shown in *abhaya* pose and a rosary is held with the help of a thumb. In both the images a broad sacred thread is shown and the hair are arranged in curls with a top knot as if he is a mendicant (*Brahmachārin*). The *Agni Purāṇa*.⁵¹ and the *Davatāmūrtiprakaraṇa*⁵² prescribe the umbrella as one of the emblems of Vāmana. The representation of Vāmana in this form is rare,⁵³ but curiously enough this form was popular in this region. Some images of similar representation are preserved in the Rani Mahal collection, Jhansi.⁵⁴ The image⁵⁵ which showing staff and wearing a broad *yajñopavīta* as seen in above referred icons should be identified as Vāmana. He also wears a *Kaupīna* as compared with other Vāmana images⁵⁶ of this collection. The *yogapaṭṭa* is also tied around the knees.

Thus on the basis of comparison and prescription of a staff as his emblem by the *Vishṇudharmottara Purāṇa*⁵⁷ sculpture under reference should be an image of Vāmana. According to the *Vaikhānasāgama*⁵⁸ the image of Vāmana must carry an umbrella, a staff, a

book and *pavitra* in his four hands. He should bear *kaupina*, *mekhalā* and *yajñopavita*. The *Agni Purāṇa* also prescribes a staff as one of the emblems of *Vāmanavatāra*. Thus the image in question, partly agrees with the description of the above referred texts.

The active manifestation of this incarnation is in the form of Trivikrama. Here the god is represented in the act of striding over the three worlds. There is a beautiful sculpture⁶⁰ depicting the four-handed figure of Trivikrama in the Museum-collection. His right leg is firmly planted on the ground while left leg is raised a little bit instead of raising to the higher level as usually seen in many icons. According to the *Vaikhānasāgama*⁶¹ the left leg should either be to the level of the right knee or to the navel or to the forehead. It appears that the sculptor followed the former choice. The monstrous face symbolises the cosmos (*Brahmāṇḍa*).⁶²

Paraśurāma incarnation is known for the destruction of the *kshaatriya* race. Most of the iconographic texts prescribe a battle-axe as an emblem of Paraśurāma.

A jamb⁶³ from Siron Khurd depicts four-armed Paraśurāma standing on a projected cornice. He holds a battle-axe in the normal right hand while the left one is placed on the thigh. Both the upper hands of the deity are holding lotus buds. But for a sure cognizance *Paraśu* held by him, this image does not tally with any description of this deity as given in the iconographic texts.

Rāma, son of Daśaratha and hero of *Rāmāyaṇa* is regarded as one of the incarnations of Viṣṇu. He killed the demon king Rāvaṇa and other *asuras*.

The image of Rāma, according to the *Agni Purāṇa*,⁶⁴ should hold the bow, the arrow, the sword and the conch. He may be two-armed also. *Viṣṇudharmottara*⁶⁵ prescribes that Dāśarathi Rāma should be decked with princely *lakṣhaṇas* and alike Bharata, Lakshmana and Śatrughna, except for *kirita mukuṭa*. The *Rūpamaṇḍana*⁶⁶ and *Vaikhānasāgama*⁶⁷ describe the image of Rāma with two hands holding a bow and arrow.

It appears from the available sculptures that this incarnation was very popular in this region. The earliest sculptures⁶⁸ depicting the legends of Rāma's life have been found at Nachana and Deogarh.

These include scenes of the transformation of Ahilyā, visit to the hermitage of Atri, Lakshmaṇa mutilating the nose of Śūrpaṇakhā, Hanumān carrying *Saṅjivani Būti*, Lakshmaṇa garlanding Sugriva and so forth.

All the Viṣṇu-images of this collection depict the small figure of Rāma along with other incarnations. The figure is invariably two-handed and holds bow and arrow. The interesting point is that in some images⁶⁹ the figure of Rāma is shown holding three-pronged arrow apparently looking like trident. Two independent images⁷⁰ have been found from Siron Khurd. Out of two one is four-armed⁷¹ and the other⁷² has two hands. The latter icon⁷³ is very forcefully depicted but now fragmented from the right side. This image corresponds with the description given in the *Rūpamaṇḍana* and the *Vaikhānasāgama*. On an upright pillar⁷⁴ the figure of Rāma dominates some other incarnations. Here also he is two-handed and holds bow and arrow. It is interesting to note that all the ten incarnations have not been included in this pillar. This is again a point of interest that the incarnations have been shown on an upright pillar without depicting Viṣṇu-figure.

Kṛiṣṇa, the hero of *Mahābhārata*, is supposed to be a complete incarnation and commanded wide popularity among the Hindus. It is very surprising to note that Kṛiṣṇa is neither included in the *Daśavatāras* depiction nor the independent cult image of the deity is available.⁷⁵ In my opinion⁷⁶ the Viṣṇu image itself represents Vāsudeva Kṛiṣṇa hence he was not included in other *avatāras* to be carved in the *prabhāvali*. The episodes of Kṛiṣṇa's life are depicted in the plastic art but this collection does not have such representation.

Balarāma, elder brother of Kṛiṣṇa, is regarded as the eighth incarnation of Viṣṇu. It has been shown along with other incarnation figures. Most of the iconographic texts prescribe plough and *mūsala* as his attributes. The image⁷⁷ carved on a stone slab shows Balarāma holding a cup and rest of the hands are mutilated. A female figure standing on a separate projected part is surmised as Revati.

The Buddha and Kalki incarnations have been included in the depiction of *avatāras*. Both are shown two-armed. The former is

usually seated in meditation or in granting protection (*abhayamudrā*) and the latter is riding on a horse and holding a sword. No independent images of these two incarnations are available in this collection.

An image⁷⁷ representing Lakshmi-Nārāyaṇa has been found from Siron Khurd but this is in mutilated condition.

Hanumān, a great devotee of Rāma got an important position in the great epic, *Rāmāyaṇa*. He helped in the endeavours assigned to *Rāmavatāra*. He was first sculptured in the Gupta period but in connection with the *Rāmāyaṇa* legends and not in an independent position. By the ninth century A.D. he gained the status of a deity. The worship of Hanumān seems to be popular in Bundelkhand during the mediaeval period. Several icons of this deity have been found in this region. He was also figured on the coins⁷⁸ of Kalchuris and Chandelas who ruled over this part for centuries.

The image of Hanumān is described in *Agni Purāṇa*⁷⁹ and according to it he should hold a thunderbolt in one of his hands crushing a downtrodden demon with his feet.

This Museum possesses some fragmentary images of Hanumān. These represent common type of images as found in other places of the region. In one colossal sculpture,⁸⁰ the figure, half human and half monkey representing Hanumān is adorned with all usual ornaments. A short dagger is attached with his *mekhalā*. His left hand is shown in *vitarka mudrā* while the right seems to have gone upto head. The back of the sculpture is beautifully carved with the details of long tail and yajñopavīta, girdle etc. He has open mouth with protruding tongue. In another image⁸¹ only the feet of the deity planted over a female figure with emaciated body are extant. This female figure may be identified with the Rākshasi Laṅkā. A monkey faced head⁸² bears the same features with the coiled tail at the back. A dagger is seen attached with a fragmented leg obviously of Hanumān. It is quite possible that these fragments are correlated with each other in their original composition.

Śiva :

The antiquity of Śaivite cult has been traced right from the Indus valley civilization.⁸³ Śiva is regarded one of the most important deities and his worship is widely spread in India. He is also figured on the ancient coins⁸⁴ of India. The deity is represented in stone sculpture mainly in two ways—the symbolic representation in the form of *liṅga* and anthropomorphic representation.

The *liṅgas* are classified under several heads on the basis of nature, material, iconic form etc. There is one plain Śiva *liṅga* showing all three parts—*Brahmabhāga*, *Vishṇubhāga* and *Rudrabhāga*. The former and the lowest one is square in shape. The *Brahmasūtra*⁸⁵ lines are incised on the *Rudrabhāga*.

Only one⁸⁶ *Sahasra liṅga* is in the Museum collection and it hails from famous site Kalinjar. In *Sahasra liṅga* the one thousand and one miniature *liṅga*-figures should be carved on the surface of the *pujābhāga* of a *liṅga*. The antiquity under reference contains thirteen lines of *liṅgas* vertically and fifty *liṅgas* horizontally. The piece is mutilated hence the rest of the *liṅgas* are wanting.

The phallus-worship has a great antiquity and the objects shaped like *liṅga* have been found in several archaeological excavations. The actual worship of this emblem has been depicted on some sculptures of Kushāṇa period.⁸⁷ In the mediaeval sculpture also the phallus-worship is figured in different forms. Here on a lintel⁸⁸ of a temple three *liṅgas* are shown placed on the separate pedestals and these are being worshipped by *sapatnīka vidyādhara*s hovering in the air. Another scene of *liṅgārchana* on a Viṣṇu image⁸⁹ has already been referred to in this work.

The anthropomorphic representation has been made in different forms and the icons of Śiva depicting both the aspects—the *saumya* and *ugra* are found in the Northern India. Śiva is invariably included while showing the deities of *Brahmatrayī*. An independent image⁹⁰ of Śiva depicting his simple form is a unique one. The figure of four-armed Śiva is shown standing within a perforated space of *rathikā* most probably denoting sanctum of a temple. The elevation part including *śikhara* has been chiselled marvellously.

The Museum possesses a few *Umāliṅgamūrtis*. In these icons⁹¹ Umā is either seated on the left thigh of Śiva or standing along with the god. Śiva is embracing the left bosom of the *devī*. In an image⁹² of *Umāliṅga*, the miniature figure of *Ardhanārīśvara* has been carved on the top. The inclusion of *Ardhanārīśvara* in the Brahmanical triad in the place of Śiva, is a unique example of syncretism, widely experimented in the Bundelkhand region. Only one small head⁹³ representing *Harihara* aspect of the deity is displayed in this Museum.

Śiva is regarded as a great master of *Nṛitya Vidyā* and his images representing him in dancing pose are found in all parts of India. The variety in the dancing attitude and the *lāñchhanas* held by the deity can be glanced in these *Nṛityamūrtis* of Śiva. A stone slab⁹⁴ depicts Śiva in dancing pose and a female figure flanked on either side in separate columns.

Among the *anugrahamūrtis* of Śiva only *Rāvaṇānugraha* aspect seems to be represented in this region. The account of this theme is given in several works.⁹⁵ According to the story given in the *Uttara Kāṇḍa* of *Rāmāyaṇa*⁹⁶ when Rāvaṇa, king of Laṅkā, was returning home from Alakāpuri after defeating Kubera he felt obstacle in movement of his *Vimāna* near the birth place of Kārtikeya named Śaravaṇa. Nandikeśvara, a *gaṇa* of the god told him that Śiva is sporting there with his consort Umā and nobody is allowed to cross that way. Rāvaṇa got annoyed and laughed at monkey-faced Nandikeśvara who was Śiva himself in the guise of an attendant. Insulted Nandikeśvara cursed that he should be destroyed by monkeys. Helplessly Rāvaṇa began to lift the mountain Kailāśa from its very roots. On shaking of the mountain Umā clung to her lord due to fear but Śiva when learnt its real cause, pressed the mountain firmly with his toe. Being suppressed underneath, Rāvaṇa wept for a thousand years and ultimately appeased Śiva singing hymns in praise of him. Śiva presented him a sword and let him return to Laṅkā.

This legend was first illustrated in the Gupta period and the exhibit⁹⁷ of Mathura Museum may be accepted the best example of early icons representing the same scene. In the mediaeval period it became more popular throughout India. The Bundelkhand region

seems to have special craze for this legend hence the artists chiselled it vigorously with great zeal. This is corroborated by the fact that the Jhansi Museum alone possesses more than a dozen statues depicting Rāvaṇānugraha form of Śiva. Also a variety can be seen in these representations.

A sculpture relating the above aspect can be divided in two parts. The lowest part shows the demon Rāvaṇa in the centre and companions on the sides. Rāvaṇa is usually three-faced and multi-armed. He carries a sword and a sheild in his hands. He is shown in act of lifting the mountain and the companions are assisting in his efforts. The mountain Kailāśa is indicated by incised wavy lines. The above portion is occupied by Śiva-Parivāra. His consort Umā sitting on the left lap of the lord appears in the fearful mood. Śiva in *ālingana* pose grants protection to her by raising his right hand. The mounts bull and lion are shown below. Bhṛīṅgi is usually shown dancing between the two Gaṇeśa, Kārtikeya and other *gaṇas* Trisūlapurusha and Khaṭvāṅga purusha are also depicted on the sides. The only exception is an image⁹⁸ where Ganeśa and Kārtikeya have been depicted in the lower portion along with Rāvaṇa and his retinue.

The lower part of one Rāvaṇānugrahamūrti⁹⁹ shows some interesting features. Usually in these images the goddess Umā is shown seated on the left lap of Śiva but here the remaining traces of feet on the pedestal indicate them standing side by side which is absolutely a rare feature. Below the pedestal four-armed figure of Rāvaṇa is seen in the centre. A lion depicted on the left should be taken as a mount of Pārvatī.

Ganeśa, who attained wide popularity in the Hindu pantheon today, does not seem to have footing before the early Gupta age. His reference has not been made in the Vedic texts.¹⁰⁰ In the early mediaeval period he became the chief deity of the Gāṇapatyas, one of the five main Brahmanical sects. Images of Gaṇeśa were regularly carved right from the Gupta period.

The *Purāṇas*¹⁰¹ narrate varied stories about the origin of Gaṇapati qualifying his epithets like Ekadaṇṭa, Gajānana, Sūrpakaṇṇa, Vighneśvara etc. These terms are the synonyms of the god Ganeśa and also establish his iconographic features. The description given in

the *Bṛihatsamhitā*¹⁰² is regarded as an interpolation. According to it the deity should be elephant-faced, pot-bellied, one tusked (Ekavishāṇo) and holding a hatchet and a radish. Most of the texts characterise him to have adorned with elephantine face, capacious belly, large extended ears, one tooth, sacred thread made of a serpent etc. T.A.G. Rao¹⁰³ has described a number of varieties of the god on the basis of some iconographic characteristics. These include Bala-Gaṇapāti, Taruṇa-Gaṇapati, Bhakti-Vighneśvara, Vira-Vighneśa, Śakti-Gaṇeśa, Uchchhishta-Gaṇapati, Mahā-Gaṇapati, Ūrdhva-Gaṇapati, Piṅgala-Gaṇapati, Heramba, Prasanna-Gaṇapati, Dhvaja-Gaṇapati, Unmatta-Uchchhishta-Gaṇapati, Vighnarāja Gaṇapati, Bhuvaneśa-Gaṇapāti, Nṛitta-Gaṇapati, Haridra-Gaṇapati, Bhālachandra, Sūrpakarna and Ekadaṇṭa. All forms are not represented in the art while a few of them are frequently met with in the mediaeval period.

One seated image¹⁰⁴ of Gaṇeśa can be stated a peculiar one due to certain unusual features. He does not wear a sacred-thread but a snake is adorned to him in somewhat *upavīta* fashion. His proboscis is hanging on his belly and it has a *laḍḍu* in the mouth. He is sitting on the high seat in *rājatilāsana* pose. Three hands of the four armed deity are now broken and remaining one holds a vessel containing sweatmeat. The scarf hangs down from the shoulders. This seems to be an early piece representing Gaṇeśa in our collection. Another four-armed figure¹⁰⁵ of Gaṇeśa seated on high seat represents his usual simple form. The female figures standing outside the pilasters, may be identified as Riddhi and Siddhi, his two wives. There is only one example of four-armed standing image¹⁰⁶ in *samapāda* pose holding probably sashes of his upper garment in two normal hands.

To carve the Gaṇeśa figure in dancing pose was a fancy of artists of this region. Several images of this type are found from different places. On the basis of Āgamas, Rao has referred to an eight-handed image of Nṛitta Gaṇapati but in this area the multiplication of hands vary in different icons. We have four-armed, six-armed, eight-armed, fourteen-armed and sixteen-armed images of dancing Gaṇeśa in our collection. The objects held in the hands include battle axe, lotus bud, vessel containing sweatmeats, snake, rosary, bell, tusk etc. Some of his hands and both legs are invariably shown in dancing pose. In

some icons the accomplices are also depicted on the sides playing with musical instruments. Sometimes his mount, the rat is also seen in the rapturous mood of dance. The fourteen-handed image¹⁰⁷ of Gaṇeśa, carved in round, is an excellent example of this type.

The figure of Gaṇeśa is also shown along with Śiva-Parivāra and Saptamātrikās. This is usually a simple form of the god. The images of Śākti-Gaṇeśa (Gaṇeśa with his consort) are also available in this part of the country but we do not have any specimen at present.

The Sun-god who became so popular in the Hindu mythology, has an important position in the history of religions of the world. The solar-worship is regarded to be prevalent right from the Neolithic period to-date in India. The popularity of his image-worship attained the zenith only in the mediaeval period. This region was under the influence of this wave. The solar symbols appear on the potteries, paintings, coins, seals etc. from very early times.¹⁰⁸ The early Sūrya-images belonging to the pre-Christian era are also known from different parts of the country.¹⁰⁹ These images are absolutely in indigenous character but the images of Kushāṇa period are seen with the Irānian influence in North India. The god is shown in Indo-Scythian dress (*udichyavesha*) with typical apparel, girdle, trousers and boots. Though the concept of Indianisation of the Sūrya-images developed from the late Gupta period but still the earlier features can be glanced in several images of later period.

The injunctions against the carving of Sūrya-image have been given in many works like *Bṛihata Samhitā*,¹¹⁰ *Vishuṇḍharmottara Purāṇa*,¹¹¹ *Agni Purāṇa*,¹¹² *Matsya Purāṇa*¹¹³ and so forth.

The figure of Sūrya is found two-armed, holding lotuses in his hands. He is dressed in the Northern fashion. Sometimes his chariot drawn by seven horses is shown along with charioteer Aruṇa. He has two attendants Daḍa and Piṅgala usually seen on his either side. In his elaborate images the figures of his wives and the divine twin Aśvins are also included. A miniature female figure generally seen in front of the Sun-god is identified as Mahāśvetā or Ushā.¹¹⁴

Some beautiful Sun-images have been obtained from Siron Khurd. In one sculpture¹¹⁵ the god is shown standing in *samabhaṅga*

pose on a lotus-petalled cornice. Here only his attendants Daṇḍa, Piṅgal and Mahāśvetā have been depicted. In other two seated images¹¹⁶ the Sun god is represented along with chariot drawn by seven horses. Only one image¹¹⁷ shows charioteer Aruṇa and attendants while Mahāśvetā is present in both cases. His feet are covered by long typical boots.

Revanta, one of the sons of Sūrya, was also worshipped along with Sun-god.¹¹⁸ According to the *Bṛihatsamhitā*¹¹⁹ he should be shown on the horse back along with attendants going on hunting incursion. *Agni Purāṇa*¹²⁰ calls him as 'horseman'. The *Vishṇudharmottara Purāṇa*¹²¹ prescribes that he should be shown on the horse like Sun-god.

The sculpture¹²² of the Jhansi Museum is a unique one. Though mutilated it appears that the middle figure is representing the deity Revanta and he was accompanied by two attendants, Daṇḍa and Piṅgala. This figure of Daṇḍa is now wanting while Piṅgala also on horse back, is depicted in writing something. A female figure carrying a *ghata* and standing in front of Revanta is surmised the deity's consort.¹²³ The figure of parasol bearer is seen behind him.

The Śakti-worship is ascribed to the hoary past and this was prevalent in many parts of the world as evidenced by findings of a numerous mother-goddess figurines unearthed from different excavations. In India several mother goddess terracotta figures have been found from many chalcolithic sites. Much importance is not attached to the female divinities in the Vedic literature. But in the Epics and *Purāṇas* the Devī aspect is highlighted in different forms. Śāktism received momentum in the early mediaeval period when Tāntrism started flourishing in the society.

The independent images of Devis are scanty in our collection. A sculpture¹²⁴ of Lakshmi can be mentioned as a fine example of this class. She is *padmahasta* and *padmāsana*. Many door-lintels (*sīrsapattis*) depict the seven mother goddesses seated in a row. They include Brahmāṇī, Vaiṣṇavī, Māheśvarī, Vārāhī, Kaumārī, Indrāṇī and Chāmuṇḍā. They are flanked by Viṇādhara Śiva (Virabhadra) are Gaṇeśa on either side. Sometimes they are carrying child in their arms.

Brahmā is the first member of the Brahmanical triad and he is assigned the work of creation of universe in the Hindu mythology. Any independent cult did not develop around him. One of the reasons may be several stories denouncing his position as narrated in the *Puraṇās*.¹²⁵

According to the *Rūpamaṇḍana*¹²⁶ the image of Brahmā should be four-faced and four-armed. He should hold a rosary, *śruka*, a book and a water vessel in his hands. The deity should have beard and *kamalāsana*. A sculpture¹²⁷ from Siron Khurd depicts the standing figure of Brahmā in a multi-tilted pose. Visibly he has three faces, the middle one is bearded and the fourth is understood in the background. He carries *śruka*, *pustaka* and *kamaṇḍalu* in his hands while the right normal hand is in the *varada* attitude. Thus this icon almost corresponds to the description of *Rūpamaṇḍana*.

As Hindu mythology conceives the concept that the eight directions of the universe are governed by the eight guardian deities. The number of these subsidiary gods differ in earlier texts but in the well-developed Puranic mythology the list became stereotyped the *aṣṭadikpālas* whose names and assigned quarters are as follows:

1. Indra	east
2. Agni	south-east
3. Yama	south
4. Nairṛita	south-west
5. Varuṇa	west
6. Vāyu	north-west
7. Kubera	north
8. Īśāṇa	north-east

Some of the above mentioned gods held the exalted position in the Vedic period but later on they were degraded as guardian deities of the quarters of the Universe. The concept of *Dikpālas* or *Lokapālas* was also developed in Jaina and Buddhist mythology.

According to the *Bṛihatsamhitā*,¹²⁸ *Agni Purāṇa*,¹²⁹ *Matsya Purāṇa*¹³⁰ and *Mānasollāsa*¹³¹ the *Lokapālas* or *Dikpālas* should be two-armed while *Vishṇudharmottara*,¹³² *Rūpamaṇḍana*¹³³ and *Aparājitapri-*

*chchhā*¹³⁴ attribute four-arms to the deities. The description of their *lāñchhanas* and mounts are not identical in all works.

The images of all *dikpālas* are available in our collection. Usually these figures are carved in relief on heavy stone slab and are shown standing on different side corners. These must have been fitted on the outer walls of the temple at the place of respective quarters of which they are in charge. Two stele¹³⁵ depicting two-armed Varuṇa and Vāyu, Kubera and Īśāna respectively are definitely early-pieces in comparison to others. They are adorned with minimum number of ornaments and have balanced body. In these icons the attribute given in the hand of the deity is widely accepted in the iconographic texts. Varuṇa has noose and Vāyu has floating scarf. Kubera is shown with a cup while Īśāna holds a trident, Varuṇa and Vāyu have been shown with mounts, crocodile and deer respectively as prescribed in the *Agni Purāṇa*.¹³⁶ The vehicle of Kubera and Īśāna are depicted according to the *Matsya Purāṇa*¹³⁷ i.e. a man and a bull.

The four-armed images of *Dikpālas* also agree partly with the injunctions of iconographic texts. All the sculptures show Indra with his vehicle Airāvata¹³⁸ and Agni with his mount *mesha*¹³⁹ as per description most of the works. The attribute *Vajra* is always associated with Indra. Agni is invariably shown bearded and also holding *kamaṇḍalu* in one of his hands. Yama has been depicted along with his *vāhana*, *mahisha*. In one case¹⁴⁰ he wears a long garland of human skulls. One icon¹⁴¹ of Nairṛita shows him four-handed holding sword, shield and a human head (*Vairimastaka*) as described in the *Rūpamaṇḍana*.¹⁴² The position of fourth hand is not clear. Another image¹⁴³ of Nairṛita has some notable features. He is nude and wears no ornament except snakes in place of bracelets and necklace. As prescribed by *Matsya Purāṇa* he has a vehicle of a man (Naraudha). A stele¹⁴⁴ shows Vāyu and Varuṇa both four-armed with respective mounts deer and crocodile. The common attribute is *kamaṇḍalu*. Thus it is noticed that the prescription of one particular iconographic text was not followed while making images.

The worship of the Navagrahas was and is still prevalent in many parts of country and this region has not been an exception to it. They include Sūrya, Chandra, Mangala, Budha, Bṛihaspati,

Śukra, Śani, Rāhu and Ketu. These *grahas* are sacred also to the Jaina mythology. It became a common practice to carve the Nava-grahas on the lintel of the door-frame of the sanctum. In some case their total number is eight and the last mentioned planet Ketu is deleted.¹⁴⁵

Much has been said about the first *grahas* Sūrya in the preceding pages. He is generally shown first in row of other *grahas*. He holds lotuses in his hands. Sometimes he is either attended by Daṇḍa and Piṅgala or a miniature figure of Mahāśēvetā is depicted in between his feet. The iconography of other *grahas* also described in iconographic texts like *Vishnudharmottara*,¹⁴⁶ *Aparājitapṛichchhā*,¹⁴⁷ *Rūpamaṇḍana*,¹⁴⁸ *Silparatna*¹⁴⁹ etc. But the prescription is hardly followed about all the figures of planets. Six *grahas* are generally identical in carving and it is difficult to identify each one. These are usually shown standing with *kamaṇḍalu* in one hand and other one is raised in the attitude of protection. The last two *grahas* i.e. Rahu and Ketu are depicted together and placed on each other. In rare cases¹⁵⁰ these two are shown separately. Rāhu is represented only with the bust part and his hands are in *tarpaṇamudrā*. In one sculpture¹⁵¹ the grinning face of Rāhu is remarkable. Ketu is shown with a snake canopy over his head and clasped hands.

Jaina—The iconography of Jinas is simple one because they do not possess many arms, heads etc. They are shown only in two postures i.e. seated cross-legged, in *dhyānamudrā* or standing erect in *kayotsarga-mudrā*. There is the *Śrīvatsa* mark on the chest of a Tirthaṅkara image but this symbol is, however, conspicuous by its absence in south India.

The carving of Jina figure in stone sculpture started from pre-Christian era. In the Kushāṇa and the Gupta period Mathura was main centre of Jaina art.¹⁵² Many places of this region became sacred to the Jainas during mediaeval period. A large number of Jaina images have been carved in these places like Siron Khurd, Deogarh, Banpur etc.

According to the oft-quoted description of *Bṛihatasaṃhitā*¹⁶³ “the god of the Arhats should be shown nude, young and beautiful in appearance, with a tanquil expression and arms hanging down to the knees, and having *Śrīvatsa* mark on the chest”. Many

texts describe the characteristic features of the Tirthaṅkara images and the salient features are that he should be shown young (taruna), nude (digambara) and decked with Śrīvatsa mark on his chest.

Some other features are also shown in a complete image of a Tirthaṅkara. These consist a heavenly tree, an umbrella, a drummer, a halo, celestials, chauri bearers, Sarana devatas, a lion-throne, dharmachakra and lañchhana.¹⁵⁴ The Jaina texts prescribe separate emblem of cognisance, the Yaksha, the Yakshiṇī for each Tirthaṅkara. These are helpful to identify a particular Jina. The complete list of 24 Tirthaṅkaras with their lañchhanas is given in the Rūpamaṇḍana.¹⁵⁵ It is as follows:

No.	Tirthaṅkara	Emblem	Yaksha	Yakshiṇī
1.	Ṛisabha	Vṛisha (bull)	Gomukha	Chakreśvari
2.	Ajita	Gaja (elephant)	Mahāyaksha	Ajitabalā
3.	Sambhava	Aśva (horse)	Trimukha	Duritārī
4.	Abhinandana	Kapi (monkey)	Yaksheśvara	Kālikā
5.	Sumati	Krauñcha (curlew)	Tumbura	Mahākālī
6.	Padmaprabhā	Raktabija (lotus)	Kusuma	Śyāmā
7.	Supārśva	Svastika	Mātaṅga	Śāntā
8.	Chandraprabhā	Śaśī (moon)	Vijaya	Bhṛikuṭī
9.	Subindha	Makara (crocodile)	Jaya	Sutārikā
10.	Śītala	Śrīvatsa	Brahma	Aśokā
11.	Śreyamśa	Gaṇḍaka ¹⁵⁶ (Rhinoceros)	Yaksheṭa	Mānavī
12.	Vāsupūjya	Mahisha (buffalo)	Kumāra	Chañḍī
13.	Vimala	Śūkara (boar)	Shaṇamukha	Viditā
14.	Ananta	Śyena (hawk)	Pātāla	Añkuśī
15.	Dharma	Vajra (thunderbolt)	Kinnara	Kandarpi
16.	Śānti	Mṛiga (deer)	Garuḍa	Nirvāṇī
17.	Kuntha	Chhāga (goat)	Gandharva	Balā
18.	Ara	Nandyāvarta	Yaksheṭa	Dhārīnī
19.	Malli	Ghaṭa (pot)	Kubera	Dharmapriyā
20.	Muni	Kūрма (tortoise)	Varuṇa	Nāndaraktā
21.	Suvrata	Nilotpala (blue lotus)	Bhṛikuṭī	Gandharvā
22.	Nemi	Śaṅkha (conch)	Gomedha	Ambikā
23.	Pārśva	Phaṇī (snake)	Pārśva	Padmāvati
24.	Mahāvīra	Simha (lion)	Mātaṅga	Siddhāyikā

Sculptures representing some of the above mentioned Jinas are housed in the Jhansi Museum. They can be differentiated on the basis of their emblems carved on the pedestals. Several icons are inscribed and dated. A short inscription in Nāgarī characters usually informs us about date of installation and doner of the image. An inscription¹⁵⁷ records the name of a sculptor as Rama-deva who seems to be an accomplished in the Jaina art.¹⁵⁸

The independent images on *Śāsana devatās* have been discovered from several places. Chakreśvari, the yakshiṇī of the first Tirthaṅkara Rishabhanātha and Ambikā, yakshiṇī of 22nd Jina Neminātha got frequent representations in art. The attribute disc is invariably associated with Chakreśvari who rides on a Garuḍa. Ambikā is prototype of Durgā,¹⁵⁹ a Hindu goddess. She carries a child in her arm and holds āmralumbī in one of her hands. Her mount is a lion.

Buddhist—It is strange that this part, very close to Mālawā where Buddhism flourished right from second century B.C. could not attract it. Only a few images of Buddhist pantheon are known from this region.

The figures of the Buddhas are depicted in different attitudes like meditation (*dhyāna*), protection (*abhaya*), boon-imparting (*varada*), turning the wheel of law (dharma-chakra pravartana) and earth-touching (*bhūmisparśa*). The only image¹⁶⁰ of Buddha in our collection represent him in the earth touching attitude. He is decked with upper garment covering only the left shoulder. His head is covered with curls and crowned with a protuberance on the skull (*ūshnīsha*).

This Museum is still growing rapidly and it is hoped that the collection will provide more representations to those gods and goddesses who are wanting at present and new forms and varieties of those deities who are existing. May the fortune prevail for MUSEUM COLLECTION.

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Description of select images

1. Vishṇu, 79.15

Umarai (Hamirpur)

10th Cent. A.D.

Buff sandstone, 59 × 37 cm.

Fig. 1

The god is standing straight on lotus seat *en face*. He carries a club, a wheel, a conch in his hands and fourth being turned to the side apparently in the boon bestowing attitude (*varadamudrā*). There is a lotus mark on the palm. He wears high *kiriṭa mukuṭa*, *vanamālā*, *Yajñopavita* and other usual ornaments. Instead of a round halo, usually seen around the head, a flat portion of the stone is left uncarved in the background. Celestials are shown hovering over the head of the deity, and supporting an indistinct object. His consort, Lakshmi, is standing to his right, while his vehicle Garuḍa is standing to his left holding a cobra in his hand. Ten incarnations (*Daśāvatāras*) carved on both the sides include Matsya, Varāha, Vāmana, Rāma and Buddha on the right, and Kūrma Nṛsiṃha, Paraśurāma, Balarāma and Kalkin on the left. The left and the right sides of the stele is ornamented by art-motifs. The figure of the deity is carved in round. The icon is in good condition.

2. Vishṇu, 79.16

Umarai (Hamirpur)

12th Cent. A.D.

Buff sandstone, 67 × 37 cm.

Fig. 2

The standing image of Vishṇu holds the mace and wheel in the extra hands; the normal right hand, with *padma* mark on palm, is in the *varada mudrā*. In the normal left hand he holds a conch. He is adorned with *kiriṭa mukuṭa*, *hāra*, *kuṇḍala*, *muktāyajñopavita*, *urumālā*, *vanamālā*, *mekhalā*, *nūpura*, etc. Vidyādhara are hovering over the *prabhāmaṇḍala* and curiously enough, holding with upraised hands a small figure of two-handed Vishṇu. On the right side, a

figure of four-handed Brahmā is carved out, while Śiva is shown on the left. Thus the Brahmanical trinity (*Brahmatrayī*) is completed. The god is flanked by Lakshmi and Garuḍa. Daśavatāras have been shown on both sides of stele along with conventional art-motifs, *gajasimhaśārdūla* and *makarī*. On the right side starting from top there are figures of Matsya, Varāha, Vāmana, Rāma and Buddha avatāras. On the left side, in the same manner, are shown Kūrma, Nṛsiṃha, Paraśurāma, Balarāma and Kalkin. Doners are seen near the feet of the god. The image is in a well state of preservation.

Reference:—*Journal of Indian Museums* Vol. XXXVI (1980) p. 128 and plate

3. Yogāsana Viṣṇu; 81.188
Siron khurd, Distt. Lalitpur
10th Cent. A.D.
Red sandstone, 41 × 69 cm.

Fig. 3

Stele depicting Viṣṇu and female figures. In the middle Viṣṇu is seated in meditation (*dhyānamudrā*) keeping palms of normal hands on each other. In the extra-hands he holds club and wheel. His features are sharp and the face is serene. He wears *kirita mukuta*, ear-rings, necklaces, *yajñopavita*, armlets etc. There is no halo behind the head but the vidyādhara are flying with garlands. Below the seat full-blown lotus with stalks is visible. Outside the ornamented pillars on each side, a female figure representing Bhū devī and Śrī devī respectively, is standing in *tribhaṅga* pose. They are decked with various ornaments and clad with *sāris*. They hold flywhisk in one hand and a sash of *uttariya* in the other. The lower part of the stele is also ornamented. Except some chipping of stone, on and near the knee of Viṣṇu figure, the image is in fine preservation.

Reference:—Similar representation of two female figures is found in an image of Harihar. Smt. Rao, Manjushree, Iconographic Notes, *Prāchya Pratibhā* Vol. VIII No. 1-2 (1980) pp. 90-91 plate 2.

4. Garudārūḍha Viṣṇu and Lakshmi, 81.148 Fig. 4
 Siron khurd, Distt. Lalitpur
 11th Cent. A.D.
 Sandstone, 48 × 46 cm.

Viṣṇu riding on Garuḍa. He holds a mace in upper right hand, normal in *abhaya mudrā*, a *chakra* in upper left and a conch in lower left hand. He is adorned with all usual ornaments. His left leg is folded and other is pendant being supported by his mount. The figure of Garuḍa is partly mutilated but it is presented in a forceful manner. A lady carrying a lotus-stalk in her left hand stands on the right corner in the separate section of the stele. It may be taken as representation of his consort Lakshmi.

5. Garudārūḍha Viṣṇu, 81.239 Fig. 5
 Siron khurd, Distt. Lalitpur
 11th Cent. A.D.
 Sandstone, 39 × 47.5 cm.

Image of Garudārūḍha Viṣṇu. Between the two pillars Viṣṇu is shown riding on flying Garuḍa. The god holds a mace in upper right hand, normal hand held in the attitude of protection (*abhaya-mudrā*) and *padmāṅkita*, a wheel in upper left and a conch in the normal left hand. He is decked with *kirita mukuṭa*, ear-rings, necklaces, *kaustubhamani*, armlets, bracelets, girdle and *nūpura*. Garuḍa, the vehicle of Viṣṇu is shown as powerful bearing the burden of his lord on his palms. He has beard and moustaches, an aquiline nose and two wings. The garland bearer *vidyādhara* is hovering above on either side whose upper parts are broken away and lost. But for this fragmentation the piece is very well preserved.

6. Lower part of Viṣṇu image, 81.85 Figs. 6 & 7
 Siron khurd, Distt. Lalitpur
 10th Cent. A.D.
 Sandstone, 34 × 73 cm.

Lower part of standing image of Viṣṇu whose only feet and lotus seat are extant. The cutting of the stele indicates that it was carved in round and as usual *parivāra-devatās* were depicted on sides

in relief. The remaining part shows several small figures on both the sides and below the pedestal. On the right Buddha, the last but one incarnation of Vishṇu is seated in *dhyānamudrā* holding a sash of *Saṅghāṭi* in the left hand and right perhaps was raised in *abhaya* pose. He wears several ornaments and *yajñopavita*. His hair are combed back and slight upraised part on the head is meant to show *uśhṇisha*. On the extreme left corner the future incarnation Kalkin is shown riding on horse and holding a sword in his right hand. Two figures of Vishṇu with changed position of icons held in hands are noteworthy on each side. This is interesting to note that like Tirthaṅkara-image where miniature figures of twenty-four Jinas are carved in *parikara* and that very icon is known as *chaubisi*, here the same position appears to be followed. Of all the 24 forms of Vishṇu (*chaturviṃśati-mūrtis*) only four remain almost intact. From right to left a deity sits on high seat holding club in the upper left hand and a conch in the lower, remaining both right hands are wanting. The second figure, sitting in the same manner, holds a conch in upper right hand, the lower right is broken, left upper holds a *chakra* and lower normal carries a mace. On the left side a figure of Vishṇu, whose head is missing, carries a mace in upper right hand and a wheel in left lower hand. His normal right hand is held in *abhaya* pose while left upper is broken. Another figure of Vishṇu holds a mace in upper right and normal in *abhaya* pose, upper left carries a wheel and lower a conch. Below the pedestal Bhūdevī on tortoise and snake canopy over the head is seated in *dhyānamudrā*. A *Nāgapurusha* is seen on either side in *namaskāra mudrā*. Doners, a male on the right and a female on the left are depicted in clasped hands. In the background of Prithvi and *Nāgapurushas*, the lotus stalks are coiled to denote the water portion.

7. Different forms of Vishṇu, 81.190
Siron khurd, Distt. Lalitpur
11th Cent. A.D.
Sandstone, 49 × 57 cm.

Figs. 8 & 9

Stele showing the figures of Vishṇu and Dampati. One projected part of the slab shows Vishṇu holding a *gadā* (club) and a *śaṅkha* in his extra and normal left hands respectively. Both right hands are missing. He wears usual ornaments.

On another part headless figure of Vishṇu carries *chakra* in upper left hand and a conch in lower left hand. The hands of right side have gone completely. He is also decked with various ornaments.

On the right side a *dampati* is standing in embracing pose (*ālīṅganamudrā*). The male touches her breast with his left hand while his right hand is held ekimbo. The female figure is keeping her right arm around her counterpart's neck and carries a stalked lotus in her left hand. The beautiful sashes of *uttariya* worn by both are hanging down. All the figures have been provided with a projected pedestal. The slab has holes on the top to fasten other stone slab in order to make an elevation of a temple.

8. Fraction of Vishṇu image, 80.71
Pathari, Distt. Jhansi
9th Cent. A.D.
Sandstone, 65×71 cm.

Fig. 10

Fragmented portion of Vishṇu image shows ten incarnations and other *parivāradevatās*. Only the feet, and a part of halo of the principal image of the god Vishṇu are extant. Remaining side portions are intact but the faces of most of the figures are mutilated. The depiction of fish incarnation is very interesting. A Śiva *liṅga* with-in *arghya* is carved on the fish and a man is kneeling in adoration on the left while a devotee is seen on the right with garland in his hands. Other incarnations carved on the right side include Varāha in hybrid form, Vāmana with umbrella, Rāma (Dāśarathi) with three pronged arrow and bow and fifth figure depicting Buddha being mutilated. This side shows also Padmapurusha, Lakshmi with flywhisk and a kneeling devotee. The left side shows Kachchhapa *avatāra* in form of ocean-churning scene, Nṛisimha, Paraśurāma, Balarāma and Kalkin on the horse back. In the background of the last incarnation Kalkin a figure of Padma-purush and on the side a bigger male figure representing Garuḍa holding a flywhisk (*chamara*) and a devotee in *namaskāra*

mudrā are seen. Below the lotus seat there is figure of *prithvi* in *namaskāramudrā* seated on tortoise is flanked by a *Nāgapurusha* on each side. On both the sides of the pedestal itself two male figures holding *pūrṇa ghata* in their hands and riding on crocodiles are carved out approaching towards the central female figure.

9. Fragmentary part of Vishṇu image, 81.211

Siron khurd, Distt. Lalitpur

Figs. 11 & 12

10th Cent. A.D.

Sandstone, 41 × 19 cm.

The existing piece seems to be side upper portion of some Vishṇu image. It shows four-handed Brahmā standing in one *rathikā* crowned with *śikhara*. On the corner depicts an art-motif comprising of a crocodile-elephant hybrid figure with a man. Above it a small figure of Vāmana is shown. He holds a parasol with long staff in his left hand and right is in *abhaya mudrā*. On the top a fish incarnation of Vishṇu is shown with the five human heads made in the background. This is unusual feature of this image.

10. Nṛsimha avatāra, 81.17

Fig. 13

Siron khurd, Distt. Lalitpur

10th Cent. A.D.

Sandstone, 27 × 37 cm.

Four-handed image of Sthaṇu Nṛsimha (Man-lion incarnation of Vishṇu). He is holding the ends of a noose with his upper hands, and is tearing the abdomen of the demon Hiraṇyakaśipu resting on his thighs with his normal hands. His long tongue is protruding out and he seems to be in fierce mood. His ornaments include necklaces, *vanamālā*, armlets, bracelets, anklets etc. His left foot is raised a little above to the ground and rested on foliage. A vidyādhara is seen hovering with a garland in his hands on each side. A devotee probably Prahlāda is standing to the left of deity. Out side of ornamented pillars art-motifs have been depicted as usual.

11. Nṛisimha avatāra, 81.162
Siron khurd, Distt. Lalitpur
10th Cent. A.D.
Sandstone, 52×44 cm.

Fig. 14

Nṛisimha, an incarnation of Viṣṇu holds a part of noose (*pāśa*) and a conch in right and left upper hands respectively. He is tearing the body of the demon Hiraṇyakaśipu resting on his thighs by his normal hands. His right leg is firmly planted on the ground while left foot is placed on *pādapiṭha* showing floral designs. He wears a few ornaments comprising *vanamālā*, a beaded necklace, bracelets, and *yajñopavita*. His hair are combed back. Some right part of his face is mutilated. Prahlāda, his staunch devotee, is sitting to his left in adoration. Outside of the decorated pillars an art-motif *gaja-sārdūla* is carved on each side.

12. Vāmana avatāra, 81.4
Siron khurd, Distt. Lalitpur
10th Cent. A.D.
Sandstone, 53×42 cm.

Fig. 15

With-in pillars ornamented with bands a two-handed figure of Vāmana is standing in *tribhaṅga* attitude. His right hand is placed on the thigh and left hand carries a parasol, now partly mutilated. He has curly hair on the head and halo is conspicuous by its absence. He wears two necklaces, ear-rings, a sacred thread, armlets, bracelets, *urumāla* and *vanamālā*. He is slightly pot-bellied and dwarfish. There is no other figure except a vidyādhara carrying a flywhisk and seen hovering right on his head. Some features are obliterated due to the image being wheather-worn.

13. Vāmana avatāra, 81.16
Siron khurd, Distt. Lalitpur
10th Cent. A.D.
Sandstone, 93×76

Fig. 16

The principal figure of Vāmana incarnation of Viṣṇu is carved in round and other *parivāradevatās* are shown on stele in

relief. The dwarfish god stands straight on a big lotus petal. His all four hands are broken which would have been adorned with the usual emblems of Vishṇu. He wears necklaces, armlets, *yajñopavīta*, broad *paṭākā*, multi-stringed girdle, *urumālā*, *vanamālā* and anklets. Bracelets and ear-rings are no more in existence. The traces of his *uttariya* and *adhovastra* are also visible on the back. His curly hair are arranged in row and a knot is seen on the top. He has a corpulent belly. An ornamented pillar and a growing plant are carved on each side of the deity. Out of ten incarnations first two Matsya and Kūrma have been damaged, the remaining *avatāras* are shown on both sides. On the right Varāha is carved in the background of ornamented pillar. He is holding a *saṅkha*, *chakra*, *gadā* in three hands and the fourth hand is placed on his thigh. The other incarnation is Rāghava Rāma who holds three-pronged arrow with his both hands and a bow is hanging down in his left arm. Below it a four-handed figure is seated in *rājajalāsana* pose. He holds a lotus bud, a pot in his left hands, right upper is broken while the right normal is held in *abhaya* pose. Nothing concrete is available to say definite about it but it might be a representation of Balarāma. The other meditating figure is certainly Buddha. This side also shows Garuḍa, vehicle of the god, with beard and moustaches and holding a cobra in his hands. *Saṅkha-purusha*, whose head is now missing, stands near the feet of the main image.

On the left side of the god man-lion incarnation is shown in a peculiar way. The god is fighting directly with demon Hiranyakaśipu. The other incarnations Paraśurāma having a battle-axe in his hand, and seated Vāmana holding an umbrella are shown on the recessed corner. The last incarnation Kalkin is seen on the horse back holding a sword in his hand. Lakshmi, consort of Vishṇu, is standing in *tribhaṅga* pose. She has a stalked lotus in her right hand and left is kept on thigh. Near the feet of the god, *Chakra-purusha* is depicted holding a wheel in his right hand.

Below the lotus petal its long stalks are coiled on each side. The Bhūdevi is seated on tortoise holding *ghaṭa* in her right hand and a lotus in her left hand. Her lower part and mount are mutilated. She is flanked by a *Nāgapurusha* and doner-figures.

14. Vāmana avatāra, 80.58
 V. Garia Gaon, Distt. Jhansi
 9th Cent. A.D.
 Buff Sandstone, 53×22 cm.

Fig. 17

An image of Vāmana in standing pose was carved in round, but the back side is left unfinished. His all four hands and feet are missing. His left leg and mouth are also damaged. He wears a loin cloth, a beautiful *udarabañdha*, ringlets in ears, two necklaces, armlets, *muktāyajñopavīta*, *mekhalā* and *urumālā*. The traces of *vanamālā* and decorated halo behind his head are visible. His hair are arranged in spiral locks placed on each other. An *ūrṇā* mark is carved on the forehead, and three bands are seen on the neck. A dagger with its case is attached with his waist band. The deity is pot-bellied and dwarfish.

15. Vāmana avatāra, 81.194
 Siron khurd, Distt. Lalitpur
 10th Cent. A.D.
 Stone, 26×76 cm.

Fig. 18

Architectural member of a temple showing the figure of Vāmana, incarnation of Vishṇu. He holds an umbrella in his left hand while his right hand is in *abhaya* pose and probably rosary is attached with it which is not clear at present. He is dwarfish and slightly corpulent in look and bears *vaijayantīmālā*, *yajñopavīta*, necklace, thick *uttariyā* (*patakā*) and ear-rings. Outside the *rathikā* made of pillars, a conch and geometrical designs are made on either side.

16. Trivikrama, 81.195
 Siron khurd, Distt. Lalitpur
 10th Cent. A.D.
 Stone, 49×59 cm.

Fig. 19

Trivikrama, an active manifestation of Vāmana, the fifth incarnation of Vishṇu. The god is four-handed and holds a lotus in right normal hand, mace in extra hand, *chakra* in extra left hand and conch which is now broken in normal left hand. His right leg is planted firmly on the ground while left being upraised a little entering into

grotesque mouth of a demon who has sharp teeth and bulging eyes. He wears *kirita mukuta*, ear-rings, necklace, *yajñopavita*, armlets, bracelets, girdle, *urumāla*, *nūpura* and *vanamālā*. A lotus with stalks is emerging out from bottom. One can wonder how the action is translated with vigour and agility in the stone.

The image is carved in the niche made of highly ornamented pillars. Outside of these pillars usual art-motifs have been depicted. The lower portion is decorated with a horizontal beaded line and lotus-petals.

17. Paraśurāma and Rāghava Rāma, 81.166 Figs. 20 & 21
Siron khurd, Distt. Lalitpur
10-11th Cent. A.D.
Stone, 49×54 cm.

Right side of a slab shows a four-handed figure of Paraśurāma, an incarnation of Vishṇu. He is standing in *tribhaṅga* pose over a projected pedestal. He holds a lotus bud in each extra hand, a battle axe (*paraśu*) in his normal right hand while left normal is placed on the thigh. He is decked with several ornaments viz. *mukuta*, ear-rings, necklaces, sacred thread, bracelets, *kaṭisūtra* and *vanamālā*. He has pleasing look on the face. On the other projected pedestal of the same slab Rāma is depicted standing *en face*. His figure is mutilated and corroded. He carries a lotus bud in each upper hand while arrow is held with both lower hands. His right leg, a bud with left hand and bow have gone completely. On the extreme corner but separate projection provides space for a couple standing in embracing pose. Their hair styles are beautifully presented. Some letters of *nāgarī* script have been engraved on a cornice between two *avatāra*-figures apparently unconnected with the sculpture.

18. Rāma, 81.180
Siron khurd, Distt. Lalitpur
9th Cent. A.D.
Sandstone, 69×31 cm.

Fig. 22

The figure of Rāma (Dāśarathī), seventh incarnation of Vishṇu is carved on a heavy stone slab. Though his entire right upper portion

including head has gone yet as such identification is not very difficult due to presence of bow, arrow and *vanamālā*. The figure is seen adorned with ear-pendant, armlets, bracelets, anklets, *kaṭisūtra*, *yajñopavita* and *vanamālā* (both partly preserved). The beautiful ornamented bow is placed to the left and the traces of arrow held by both hands are visible. This two-handed figure is standing in triply tilted pose. The anatomy and other features suggest its early date of *circa* 9th century A.D. Below the pedestal a beaded horizontal line and creeper design have been shown.

19. Balarāma and other figures, 81.9 Figs. 23 & 24
 Siron khurd, Distt. Lalitpur
 11th Cent. A.D.
 Stone, 45×47 cm.

Jamb depicting some deities. It shows on frontal projected part a figure of Balarāma. His three arms are broken and fourth right normal holds a cup of wine (*madhu pātra*). His left foot is also wanting and facial features are obliterated. He is decked with various ornaments including *yajñopavita* and *vanamālā*. Three hooded snake canopy over his head is helpful to identify him as Balarāma. To his right on the separate projection a lady is standing in *tribhaṅga* pose. Her right hand is broken and left holds a part of her *uttariya*. She wears usual ornaments. A devotee is seen to her right in adoration. Thus she commands a divine status and may be identified as Revati (?).

20. Pillar depicting incarnations, 81.141 Fig. 25
 Siron khurd, Distt. Lalitpur
 10th Cent. A.D.
 Sandstone, 85 × 32 cm.

Pillar showing some incarnations of Viṣṇu and other figures in relief. On the right side a two-handed male deity is seated in meditation. His right hand is in the attitude of protection (*abhaya mudrā*) and the left holds a hem of drapery. His head is missing. It is Buddha, the ninth incarnation of Viṣṇu. Behind it a bigger male

figure is standing holding a snake in his left hand. It may be taken as Garuḍa. Above it conventional art-motif has been carved in round.

The projected middle part of the jamb shows two figures besides lavish carvings. A miniature male figure is depicted within *rathikāvimba* seated on high seat. His right hand is in *abhaya* pose while left seems to have an umbrella. His hair are tied in one knot shown above his head. I propose to identify this as Vāmana avatāra. Below it a standing figure is shown whose head, feet and right arm have been lost almost completely. He holds an arrow in both hands. A *tuṅṭra*, full of arrows is attached with his back. It is a representation of Rāma.

On the left side from bottom to top a tortoise is seen which may be meant for depicting Kūrmāvatāra. Above it two similar type of male figures have been shown in different sections. They carry a pot in their left hand and their right hands are in the attitude of protection. The upper portion depicts figures of devotees and musician in separate three sections.

21. Hanumān, 81.175

Figs. 26 & 27

Siron khurd, Distt. Lalitpur
10th Cent. A.D.

Sandstone, 150 × 50 cm.

Standing image of Hanumān. He is standing straight (*samapāda*). His right arm is wanting but it appears from the remaining part that it was raised above.

The left hand is shown in *vitarka mudrā*. His eyes are round. His mouth is widely open and a long tongue is coming out. He wears necklaces, *Kaustubhamani*, *yajñopavita*, armlets, bracelets, *vanamāla*, *mekhalā* and *urumāla*. A dagger with sheath is fastened in his girdle. His left leg and feet are partly missing. The image is carved in round and on the back a beautiful tail which goes upto the head, traces of *uttariya* and *adhovastra* are visible.

22. Rākshasi under a foot of Hanumān, 81.99

Fig. 28

Siron khurd, Distt. Lalitpur
10th Cent. A.D.

Sandstone, 57 × 33 cm.

Below the foot of colossal image a skeletoned lady is represented being curshed. Her blood has been squeezed due to heavy load and the anatomical details like bony legs, drooping breasts and ribs are chiselled marvellously by the artist. The experience of suffering can be gleaned from her facial expression. Here Hanumān, devotee of Rāma is hitting rākshasī Laṅkā by foot. The figure of Hanumān, but for a foot, is wanting.

23. Sahaśraliṅga, 80.40
Kalinjar, Distt. Banda
10th Cent. A.D.
Sandstone, 27.5 cm. ht.

Fig. 29

Phalus like stone object shows small *liṅga*-figures engraved around it. It is slightly damaged in the upper portion and some lower part has also been lost. It reveals thirteen lines in round at the better preserved side and each line contains fifty *liṅgas*. Originally 1001 miniature *liṅgas* would have been carved on the *pūjā-bhāga* of a *liṅga*.

24. Śiva in a temple, 81.223
Siron khurd, Distt. Lalitpur
10th-11th Cent. A.D.
Sandstone, 58 × 51 cm.

Fig. 30

Standing Śiva shown within temple-figure. He is standing in *tribhaṅga* pose holding a snake, a *ghaṭa*, *varada* pose and ornamented trident in hands clockwise. He wears *jaṭā mukuṭa*, *hāra*, *yajñopavīta*, armlets, bracelets, *kaṭisūtra*, *vanamālā* etc. His *vāhana*, Nāṇḍī is seen on the right. A growing bud is carved on both the sides. The pillars, decorated with several bands, are made on both sides, and outer portions have been embellished with art-motifs. The pillars are crowned with temple figures and within *rathikās* a two-handed male deity is seated in squatting pose on each side. His right hand is in *abhaya mudrā* and left holds a pot. Between them a beautiful design made of lotus-petals is surmounted with a *kirtimukha* motif from whose mouth beaded chain is coming out and terminated again with the lion face. The elevation of temple is beautifully carved but a part of *śikhara* is slightly damaged. On the exterior sides *śārdūla* with human figure is

shown on either side. A motif comprising of crocodile with elephant trunk joined together is carved with a man standing over it on the left side while right portion is partly damaged. On the middle right near *āmalaka*, two human figures are hovering with garlands. Its left counterpart is broken.

25. Umāliṅgamamūrti, 81.3
Siron khurd, Distt. Lalitpur
11th Cent. A.D.
Sandstone, 54 × 47 cm.

Fig. 31

Upper part of Umāliṅgamamūrti. By the attitude it appears that both were shown standing. Śiva holds a trident in extra right hand and embraces her consort by normal left hand. Remaining two hands are wanting. He wears *mukuta*, *chakra kuṇḍala*, necklaces, *śrīvatsa*, *yajñopavīta*, armlets, bracelets and *vanamālā*. Round halo has been beautifully carved by perforation behind his head. Pārvatī (Umā) is standing to his left. Her right hand is placed around the shoulder of the god and left is broken. She is also adorned with similar ornaments including *stana hāra*. On the above Vidyādhara-couples are seen within clouds. In the centre a figure of *Ardhanārīśvara* has been depicted while Brahmā is shown to the right of halo and Viṣṇu at the left. Representation of Śiva as in *Ardhanārīśvara* form in the Brahmanical trinity is a notable feature. On the recessed corners some art-motifs have been chiselled.

26. Rāvaṇānugrahamūrti, 81.60
Siron khurd, Distt. Lalitpur
10th Cent. A.D.
Sandstone, 67 × 54 cm.

Fig. 32

Śiva is sitting on high seat along with his consort. He is embracing her bosom with his left normal hand, rest of the hands being broken and lost. His right leg is kept down straight and left is placed folded. He is decked with various ornaments. A decorated halo, in a mutilated condition, is seen behind his head. Pārvatī, sitting in his lap, tries to be close to him due to fear aroused from the shaking

of mountain by the demon. She is keeping her right arm across the shoulders of the god and holding a mirror in her left hand. Her right leg is folded while left is being suspended down. She wears all usual ornaments including *stanahāra* and *sāri*. A long scarf is passing through the legs of both the figures. The pleasing look on the faces is noteworthy. Between his legs skeltoned Bhṛīṅgi is dancing in a rapturous mood. The mounts, bull (Naṇḁi) and lion (Simha), are seen below their masters. The right recessed corner shows traces of art-motifs, *Khaṭvāṅga-purusha* and Kārtikeya from top to bottom. In the same manner a few traces of motif, *Trisūla-purusha* and seated Gaṇeśa are seen on the left corner. The lower compartment of sculpture depicts the scene of lifting Kailāsa. In the centre four-handed Rāvaṇa is lifting it with his extra hands and a long spear is held with his two normal hands. The upper end of his spear touching the mountain also helps in his expedition. Two attendants are seen on either side keeping their heads raised for bearing the heavy load. A donor is shown on both the corners, on the right, a male and on the left, a female one.

27. Rāvaṇānugrahamūrti, 81.93
Siron khurd, Distt. Lalitpur
10th Cent. A.D.
Sandstone, 72 × 55 cm.

Fig. 33

Śiva is seated on high seat keeping his right leg pendant and left being folded. His head is missing. With his normal right hand he is granting protection to his consort and with his left normal hand he embraces her left breast. Rest of the two hands are broken. Devi sitting on the lap of god is little afraid and gazing at him for protection. Her right hand is placed on the shoulders of Śiva and she carries a mirror in her left hand. She is adorned with several ornaments. Below the seat skeltoned Bhṛīṅgi is dancing and the mounts of both deities are seen side by side. On the right corner a Khaṭvāṅga-purusha having a cup and a khaṭvāṅga in his hands is standing and Gaṇeśa is seated below. On the left side a Gaṇa whose head has gone, is standing and a miniature

figure of Kārttikeya riding on peacock is seen. His head is also mutilated. In the lower section the scene of lifting of Kailāśa is very effectively displayed. In between two depictions (Śiva-parivāra and Rāvaṇa with assistants) incised lines made on ridges indicate the mountain. Rāvaṇa is shown in the centre in the attitude of bearing a load. He is three-faced and eight handed. By his right hands he is holding a sword, one raising the mountain, other is having an indistinct object, one is dragging a leg of an assistant. In the same manner he raises mountain from one of his left hands, one having a shield, one is dragging a leg of another assistant and one is placed on thigh for bearing the load. He is being assisted by three persons on either side, one is reclining and two are busy in lifting the mountain with their sticks. An attendant is seen on both the corners on each side doing the same business as per their companions.

28. Rāvaṇānugrahamūrti, 81.111
Siron khurd, Distt. Lalitpur
11th Cent. A.D.
Sandstone, 56 × 46 cm.

Fig. 34

It is a mutilated Rāvaṇānugrahamūrti. It is important because of the inclusion of some unusual features. The head, legs, and arms of god are wanting. He holds three-hooded snake in his extra left hand and embraces her consort by his normal left hand. Pārvati is sitting in his lap folding her right leg and left being pendant. She is placing her right arm on the shoulders of Śiva and holds a mirror in her left hand. His head is mutilated. Below the seat mounts of the two deities are seen and between them Bhṛīṅgi is dancing. In the middle corners of the stele art-motifs have been carved. The right lower portion is occupied by *Khaṭvāṅga-purusha* while left side is taken by *Triśūla-purusha*. In the lower section four-handed Rāvaṇa is lifting mountain *Kailāśa* and an attendant is seen assisting on each side. In the same line Gaṇeśa and Kārttikeya are flanked on both corners respectively. Kārttikeya is also lifting the mountain by his right hand and feeding to peacock by his left hand. The

wavy lines incised above their heads denote the mountain. The presence of Kārttikeya and Gaṇeśa in the company of Rāvaṇa, instead of with the Śiva-parivāra, is an interesting point of the sculpture.

29. Lower part of Rāvaṇānugrahamūrti, 81.232 *Fig. 35*
Siron khurd, Distt. Lalitpur
10th Cent. A.D.
Sandstone, 18 × 46 cm.

Lower part of Rāvaṇānugrahamūrti. It shows the only traces of feet of Śiva and Pārvati apparently standing side by side. Both pairs wear anklets of different type and the fingers of left figure, obviously of Pārvati, are adorned with ringlets. Below the pedestal four-handed Rāvaṇa is uplifting *Kailāśa* by his extra-two hands and holds a long *śūla* in normal hands. One attendant is assisting in bearing the load of mountain on each side. On the extreme corners the mounts of deities were carved in which only a lion remains extant on the left. A female devotee is sitting in *namaskārmudrā* on the left corner of the stele.

30. Naṭarāja and Gaṇapati, 81.89 *Figs. 36&37*
Siron khurd, Distt. Lalitpur
10th Cent. A.D.
Sandstone, 25 × 37 cm.

Architectural member of a temple shows deities and attendants, in columns. In one of the pillared sections Gaṇeśa sits in *rājalilāsana* pose. He holds *aṅkuśa* in upper right hand, normal in *abhaya*, upper left carries probably his tusk and normal holds a *modaka pātra*. He is *gajavadana*, *ekadanta* and *sūrpakarna*. His wives Riddhi and Siddhi are depicted on either side in separate columns. To the left side a figure of two-handed Naṭarāja is shown. Both hands are in *nṛitya mudrā*. On each side of deity a male devotee carrying a garland and a female standing cross-legged is shown in separate small compartments. The other part of slab has not been carved, except fractions of full-blown lotuses on extreme corners.

31. Sthānaka Gaṇeśa, 81.47

Fig. 38

Siron khurd, Distt. Lalitpur
10th Cent. A.D.
Sandstone, 52 × 52 cm.

Gaṇeśa is standing on the lotus-petals more or less straight, only a right leg slightly bent. He is four armed but only one hand remains intact which holds a sash of *uttariya*. His head is also wanting. He wears a few ornaments and he has corpulent body. A rat is shown near his feet. Only one pillar of the niche is preserved and other is totally damaged.

32. Seated Gaṇapati, 81.46

Fig. 39

Siron khurd, Distt. Lalitpur
10th Cent. A.D.
Sandstone, 90 × 76 cm.

Headless Gaṇapati seated in *rājālilāsana* pose on the high seat. The god has four hands but only one normal left is extant which holds a vessel containing sweatmeats (*modaka-pātra*). His trunk carrying one *ladḍu* rests on the pot-shaped belly. He bears bracelets and armlets in hands and heavy torque in the neck. A scarf is fluttering down coming beneath the shoulders. A snake is also coiled across the left shoulder. His *vāhana*, rat, is seen below the feet.

Here the trunk is in frontal pose which is a rare feature. The use of ornaments is restricted to the minimum number. Usually the god wears *nāgayajñopavīta* but here instead of wearing sacred thread, a cobra is shown hanging on his shoulder.

33. Nṛitya Gaṇeśa, 81.15

Fig. 40

Siron khurd, Distt. Lalitpur
10th Cent. A.D.
Sandstone, 44 × 44 cm.

Six-handed dancing Gaṇeśa. He holds a lotus bud, a battle axe in extra right hands while normal hand is in dancing pose. He carries a bell and a *ladḍu* in extra left hands and normal is broken. His

right leg is partly lost. He wears *hāra*, *nāg-yajñopavīta*, girdle, bracelets, anklets. *uttariya* and *adhovasta*. He is pot-bellied. Around his head a plain *prabhāmaṇḍala* is carved and a *vidyādhara* carrying a garland is hovering in the air on each side. Below his feet a rat, his mount is also dancing and a companion playing with *mṛidaṅga* is shown in active attitude. Outside the ornamented pillars art-motifs comprising elephant, *śārdūla* and *makari* have been carved.

34. Nṛitya Gaṇeśa, 81.45
Siron khurd, Distt. Lalitpur
10th Cent. A.D.
Sandstone, 117 × 68 cm.

Fig. 41

A beautiful image of Gaṇeśa chiselled in round. He is dancing with his right leg a little raised and left stretched forward. He has fourteen hands. The right normal hand is in dancing attitude (*Nṛitya-mudrā*) and others carry a snake (*vyāla*), a rosary (*akṣhamālā*), *vajra*, hilt of battle-axe, a sash of drapery and rest being broken. All the left hands are broken except one which holds a part of upper garment (*uttariya*). His proboscis is turned to the left. Elephant-skin is shown in natural way on the *gaja-mastaka*. He wears crown, pendant ear-rings, necklace, armlets, bracelets, *mekhalā*, *urumāla*, *nāgayajñopavīta*, anklets and ringlets. He has small eyes and capacious belly. The sculpture is beautifully carved and marvellously finished at the back, all the details being clearly visible. Behind the feet of the deity are the traces of his mount, mouse. Four musicians, two on either side have been shown in action. On the right a man is beating a *mṛidaṅga* by his left hand while right is raised for the next beat. Behind it another musician is playing with *jhāṅjha*. On the left a standing male is playing *majirā* whereas the other person is playing with flute. The rhythmic touch has been given in presenting the accomplices in dancing poses.

35. Dancing Gaṇeśa, 81.95
Siron khurd, Distt. Lalitpur
10th Cent. A.D.
Sandstone, 93 × 58 cm.

Fig. 42

A beautiful image of Gaṇeśa in dancing attitude. He has sixteen hands and most of them are wanting. Atleast three hands are in dancing pose (*Nṛitya mudrā*).

The god wears usual ornaments including *nāgayajñopavita*. His trunk, tilted towards left (*vāmāvarta*), is damaged from the lower portion. The god is pot-bellied and dancing on a big lotus-petal. The halo above the head was originally made with perforated designs carved within full-blown lotus border which now turned into a hole due to destruction. Above this vidyādhara were carved in the portions, now damaged. The dance is being performed along with other music accomplices. On the right side one is beating *mṛidaṅga* with left hand and right is raised for next turn. The other man is in dancing mood playing with drum. On the left side one is playing on a flute and other on *jhāñjha*. Two miniature figures are seen playing with *Viṇā* near the lotus-stalk, one figure being chipped off. Both corner sides of the sculpture are occupied with usual art-motifs. The principal image is carved in round while the side depictions are shown in relief on stele. The sculpture is broken in two parts but presently joined together. It is interesting to note that both parts were found from different locations in the same mound.

36. Dancing Gaṇeśa, 81.176
Siron khurd, Distt. Lalitpur
11th Cent. A.D.
Sandstone, 65 × 58 × 26 cm.

Fig. 43

Four armed figure of Gaṇeśa. He is in dancing attitude. His right hands are mutilated but a part of *paraśu* held by one hand is visible. Normal right hand seems to be in dancing pose. In the upper left hand he carries a lotus bud and normal hand holds an end of long garland which is also held by an attendant sitting to his left. He is *ekadanta*, *sūrpakarna* and *lambodara*. His trunk is folded to the left (*Vāmāvarta*) and holding a *laḍḍu*. His mount, rat is seen on the right which is chipped off now. The pillars on each side is decorated with several bands.

On the above within decorated temple-like design a deity is

sitting on a high seat keeping his legs suspended down. His *lānchhanas* held in the hands are mutilated.

37. Gaṇeśa and a lady with swan, 81.177 Fig. 44
 Siron khurd, Distt. Lalitpur
 11th Cent. A.D.
 Sandstone, 69 × 54 × 18 cm.

A big slab shows dancing Gaṇeśa in *rathikā*. His trunk is turned to the left (*vāmāvarta*). He has four hands, the upper hands carry lotus bud and tusk, right normal hand holds a *paraśu* and left being placed on thigh. He is pot-bellied. He wears a few selected ornaments. A rat inverted to the downward is seen to the left of his master. A beautiful full-blown lotus and other designs have been made above it.

On the right side in the separate part of the same slab a lady is depicted squeezing her hair by her left hand and right hand is placed on the breast. A swan standing to her right is gulping down the drops of water presuming pearls (*muktā-lobhī-hamsa*).

38. Sūrya, 81.6 Fig. 45
 Siron khurd, Distt. Lalitpur
 10th Cent. A.D.
 Sandstone, 48 × 53 cm.

The god Sūrya is standing straight without any bend in the body. He carries two stalked-lotuses in his hands. He is in Northern dress (*Udichyaveśa*) wearing *avayaṅg*, *mekhalā*, shoes, *uttariya* etc. A halo is carved around his head. A miniature figure of Mahāśvetā is seen between his legs. He is flanked by his attendants, Daṇḍa and Pingala. Out side of the *ghaṭapallava* based pillars art-motifs comprising of *gajaśārdūla-makara* have been carved out.

39. Sūrya and other Grahas, 81.71 Fig. 46
 Siron khurd, Distt. Lalitpur
 10th Cent. A.D.
 Sandstone, 47 × 40 cm.

Stele depicting Sun, *Grahas* and *Mātrikas*. The Sun-god is sitting cross-legged holding stalks of full-blown lotuses, right being fragmented. His feet and part of the legs are covered with ornamented high foot-wears, their upper fringes are artistically carved. He wears beautifully carved headgear, round ear rings (*chakra Kuṇḍala*), necklaces, armour and a scarf. Between the legs of the god a lady (*Mahāśvetā*) stands with pot in her left hand and right hand in *abhayamudrā*. In the bottom seven horses have been shown but the charioteer Aruṇa is conspicuous by his absence. One miniature figure of flying vidyādhara is made on the top. To the left of the god on the above ridge four *Mātrikas* are seen seated cross-legged and holding fruits in their left hands. Below this ridge four figures of planets including head of Rāhu are extant. Bottom portion is ornamented with projected grooves. The piece is incomplete from both the sides due to mutilation.

40. Sūrya and other deities, 81.198
Siron khurd, Distt. Lalitpur
10th Cent. A.D.
Sandstone, 47×73×28 cm.

Fig. 47

Thick horizontal stone slab showing Sūrya, other planets, Kārtikeya and Viṣṇu. The Sun-god is sitting on haunches over a chariot drawn by seven horses. He holds stalks of full-blown lotuses in his hands raised a little above his shoulders. He wears the beautiful *mukuta* on the head, ornamented armour on the breast, carved halo round the head, necklace, ear rings, artistically made high boots. He also wears *adhovastra* and a scarf hanging down crossing his elbows.

On the right side of the god Pingala is standing but his head is totally mutilated. Daṇḍa wearing shoes stands to the left having short sword in his right hand and a shield in the left hand. A miniature figure of Mahāśvetā is shown in meditation pose between the legs of the god. She holds a pot in her left hand while her right hand is in *abhayamudrā*. Below her charioteer Aruṇa is depicted holding the reins of seven horses from the left hand, the right one being upraised a little bit, perhaps holds a whip.

On the raised ridge five *grahas* have been carved but serially. First three are in *tribhaṅga* pose holding *ghaṭas* in their left hands while right kept in *abhaya* pose. The third figure stands crossed legged. All wear usual ornaments including *yajñopavīta* and *vanamālā*. Rāhu and Ketu both have been traditionally shown placed above on each other. Ketu having a snake-hood on the head and his half serpentine body below the waist is couching on the head of Rāhu. The hands of Ketu are missing. The only bust of Rāhu is represented in *tarpaṇa mudrā*. He is decked with bracelets, necklace, ear rings and his hair are combed back beautifully. He has grinning face.

Below this ridge, two Vidyādhara are hovering in the air with garlands in their hands apparently approaching Sun god. Kārttikeya sitting in *sukhāsana* holds a book in extra left hand and normal holds a spear (śakti). The extra right hand is in the attitude of protection while normal right feeds fruit to the peacock. Only a long beak of the bird peacock, his mount, is visible. The *triśikhi* is beautifully shown on the head of the god.

On the extreme left, a figure of *sthānaka* Viṣṇu is carved out covering the space of both the aforesaid compartments. All the hands, except one, are mutilated which holds a wheel (*chakra*). His face is also corroded. Two lotus-designs are emerging on either side reaching up to knees of the god.

The slab is ornamented with creeper-patterns on the corners. It is fragmented from the right side where some more deities would have been carved out which is testified by the traces of remaining part of the another figure adjoining to Pingala.

41. Revanta and Pingala, 81.63
Siron khurd, Distt. Lalitpur
10th Cent. A.D.
Sandstone, 31×49.5 cm.

Fig. 48

Revanta alongwith Pingala. The *śilāpatṭa* is broken from the left side, and the figure of Daṇḍa which would have been a part of composition, is missing. The heads of remaining deities and lower portion of horses are also damaged. The middle figure represents

Revanta, son of Sun-god. He is riding on horse-back holding the rein from his left hand. A male figure holding the hilt of parasol which is lost now, is seen in the background. A headless female figure is seen standing with a pitcher before the god. The next horse-rider is Piṅgala, an attendant of Sūrya. He is shown busy in writing. An inkpot is hanging down in his right shoulder. The horses are shown caparisoned and as spirited.

42. Lakshmi, 81.191

Siron khurd, Distt. Lalitpur

Fig. 49

11th Cent. A.D.

Sandstone, 59×35

Stele shows Lakshmi and *śārdūla*. She is standing in an easy attitude on lotus-seat, holding a stalked lotus in her right hand. Her left hand is suspended down touching her left thigh. She is wearing *sāri* and *uttariya*, ear rings, *greveyaka*, *stanahāra*, *kaustubhamani*, armlets, bracelets, *mekhalā*, *urumāla* and *nūpura*. On the side corner a roaring *Śārdūla* is depicted.

43. Brahmā, 81.144

Siron khurd, Distt. Lalitpur

Figs. 50 & 51

10th Cent. A.D.

Sandstone, 35×31×21 cm.

Stele showing Brahmā and an attendant in separate niches. Four armed and three-faced Brahmā is standing in *tribhaṅga* pose looking to the side within ornamented pillars. He holds *śruvā* in right upper, lower in *varada mudrā*, left upper hand holds a book (*Veda*) and a *kamandalu* in lower hand. His only middle face is bearded. He is adorned with many ornaments. A miniature male figure perhaps holding a *śruvā* in his left hand is standing to his right. A long lotus bud is emerging out from the bottom at the left side. Some lower portion is damaged.

On the other side of the slab a two-handed male figure is shown decked with usual ornaments including *jaṭajūta* and *vanamālā*. His

right hand is in *varadamudrā* and left is mutilated. A lotus bud is seen on the left near his feet.

44. Two dikpālas—Indra and Agni, 81.8

Siron khurd, Distt. Lalitpur

Figs. 52 & 53

11th Cent. A.D.

Sandstone, 56×53 cm.

Door-jamb depicts four-handed Agni on one projected part. His three hands are wanting while fourth is granting boon. He has long pointed-beard and a little pot-bellied. A devotee is sitting at the left in adoration. Another projection, on the other side, shows Indra, guardian deity of east. His hands are mutilated. His mount Airāvata is standing to his right. The other part of the same side is adorned with *śārdūla* motif. A man, seen below its feet, is holding the tail of *śārdūla*.

45. Denuding Apsarā, Indra and Agni, 81.169

Siron khurd, Distt. Lalitpur

Figs. 54 & 55

10th Cent. A.D.

Sandstone, 62×49 cm.

The sculpture shows Indra standing on one corner. He holds thunderbolt in his right hand and water vessel in his left hand. He is wearing limited ornaments including beaded *ekāvali* and *vanamālā*. He wears *jaṭājūt* on his head. His vehicle, Airāvata is seen below to his right. On the other side a figure of Agni is carved out. He holds a *śruvā* in the upper right and a book in his left upper hand. His right normal hand is in *varadamudrā* and he carries a *ghaṭa* in the left normal hand. He is bearded and decked with usual ornaments. His mount *mesha* is standing to his right. A growing lotus bud is visible on the left side. On another projected part of the same side a lady is seen denuding herself. Genital organ is visible due to the opening of lower garment. A scarf crossing over her shoulders is hanging down. There is no trace of any ornament on her body. Her naval is deep. Both hands are employed in unfolding the lower garment. Her left leg and right hand are broken. The upper band of the slab is throughout

decorated with *kīrtimukha*-motifs and different designs. Between Agni and denuding lady a fine false *jālī* work is shown.

46. Agni and Indra, 81.183

Figs. 56 & 57

Siron khurd, Distt. Lalitpur

11th Cent. A.D.

Sandstone, 58×49 cm.

Slab shows two *Dikpālas*—Indra and Agni, the lords of east and south-east respectively. The projected part depicts four-handed Indra with his vehicle *Airāvata*. He holds a thunderbolt in his extra left hand and normal holds a water-vessel. His right extra hand is broken while normal hand is shown in *varada* pose. He wears usual ornaments including *vanamālā*, *yajñopavīta* and *jaṭāmukuta*.

On another projection the figure of Agni has been depicted along with his mount ram standing to his right. The face, hands and a part of left leg have been lost. A water-vessel (*ghaṭa*) is held in his normal left hand and remaining three hands are missing. The traces of his long beard are visible.

The extreme right part shows a leogryph with a male figure between the legs and another figure riding over it.

47. Yama and Naiṛṛita, 81.147

Figs. 58 & 59

Siron khurd, Distt. Lalitpur

11th Cent. A.D.

Sandstone, 58×57 cm.

Jamb depicting two *Dikpālas*—Yama and Naiṛṛita. On the projected part, the figure of Yama is represented. His normal right hand is broken and left carries a cup (*kapāla*). Remaining two extra arms are broken and lost. He wears usual ornaments including a garland of skulls. He has moustaches and beard. His *vāhana* buffalo is seen beneath his feet raising his head upward. To the left, is shown standing figure of four-handed and nude Naiṛṛita. He carries a sword in his right normal hand. The remaining hands are broken. He wears no ornament except snake bracelets, a snake in his neck and head-dress of peculiar type. His mount, a dead man, is seen lying behind his feet. His right leg is wanting.

On the extreme left *Śārdūla* of unusual type is shown. It has an elephant-head crowned with ornamented horns. It has two big tusks and is shown wearing a necklace on his neck. A man is hanging on its trunk. A man, below its feet holds the tail of *Śārdūla* by his left hand while his right hand holds a sword.

48. Yama and Naiṛṛita, 81.101
Siron khurd, Distt. Lalitpur
11th Cent. A.D.
Sandstone, 54×49 cm.

Fig. 60

A stele shows two *Dikpālas*, Yama and Naiṛṛita, lords of south and south-west respectively. A standing figure of Yama is shown four-handed. He holds a lotus in upper right hand, *khatvāṅga* in lower right hand, normal left is placed near his waist-band and upper left is broken. He wears usual ornaments including *vanamālā*. The head portion is missing. His mount buffalo is seen below in the background of the deity. Between the two figures an attendant is seen standing in *tribhaṅga* pose.

On the right a figure of Naiṛṛita is carved in the limited space looking at the right direction. He holds a sword in his right hand and a human skull (*munḍa*) in his left normal hand. His extra right hand is not visible while he holds a *charma* (sheild) in his extra left hand. The portion depicting his vehicle has been broken and lost.

49. Varuṇa and Vāyu, 81.192
Siron khurd, Distt. Lalitpur
8th Cent. A.D.
Stone, 54×39 cm.

Figs. 61 & 62

Side jamb depicting Varuṇa and Vāyu. In one of the carved niche Varuṇa, the lord of western direction is standing in *tribhaṅga* pose holding a noose in his right hand and left is placed on thigh. He is decked with a few ornaments but the figure is in mutilated condition. The mount crocodile (*makara*) is seen in the background of his feet.

In another carved niche decorated with pillars a figure of two-handed Vāyu, the lord of north-west direction has been shown standing

in the triply-tilted pose. He holds sash of a scarf which makes a loop over his head, from his right hand while his left hand is held akimbo. He wears a few ornaments like one stringed necklace (*ekāvalī*), *muktāyajñopavīta*, ear-rings and bracelets. He is wearing *uttariya* in shape of a scarf hanging down from his shoulders, a loin-cloth as *adhovastra* and close-fitted cap type *paridhāna* on the head. His face is smiling and the body is well-balanced. The artist tried his best to reach perfection in carving out the anatomical details. In the background a deer is seen standing. The lower, upper and side portions are decorated with lotus-foliage.

50. Varuṇa and Vāyu, 81.193

Figs. 63 & 64

Siron khurd, Distt. Lalitpur

11th Cent. A.D.

Sandstone, 57×52 cm.

Stele depicting two *Dikpālas*, Varuṇa and Vāyu. On the projected part of the stone-slab Varuṇa has been shown standing. His both right hands are broken while in the upper left hand he holds noose (*pāśa*) and a *ghaṭa* in the normal left hand. He is also adorned with usual ornaments. His mount, crocodile is seen on the extreme left with open mouth showing teeth. On the extreme right portion a figure of *Sārdūla* and a man with a dagger near its feet are carved out. The grotesque animal is also adorned with some ornaments.

On the other part of the same stele the guardian deity of north-west Vāyu is standing in *tribhaṅga* pose. His right normal hand is in *abhaya mudrā* and extra holds some *āyudha* (may be staff) whose lower portion is extant. He is holding a pot from the left normal hand suspended down and upper left holds a lotus bud. The god is decked with all ornaments (*Sarvābharanabhūshita*). His mount antelope is sitting to his right. Below the projected pedestals of all the three, floral-decoration has been made.

51. Kubera and Īśāna, 81-142

Figs. 65 & 66

Siron khurd, Distt. Lalitpur

8th-9th Cent. A.D.

Sandstone, 52×34 cm.

Stele depicting two *Dikpālas*—Kubera and *Īsāna*. In a niche, ornamented with pillars on the sides and ridges in upper and lower portion shows a Kubera, the lord of north side. He holds a cup in his right hand and left is held akimbo. He wears head-dress, ear-rings, *hāra*, *yajñopavīta*, bracelets, *mekhalā*, *uttariya* and *adhovastra*. In the background his mount a man (*Nara-vāhana*) is seen lying and resting his head with his left hand.

In another ornamented niche, *Īsāna*, the lord of north-east direction stands in tilted pose. He carries a trident in his right hand and left rests on his thigh. He wears *jatāmukuta*, *hāra*, ear-rings, *yajñopavīta*, bracelets, *mekhalā*, *uttariya*, and *adhovastra*. In the background his vehicle, bull, is seen. Sides and upper portion are decorated with floral designs.

52. Upper part of carved door-post, 80.67

Fig. 67

V. Garia Gaon, Distt. Jhansi

9th Cent. A.D.

Stone, 141 × 53 cm.

A colossal part of door-jamb depicts several designs, *mithunas* and other figures. On the right corner creeper decoration with a beaded rim has been shown composing human figures in alternate positions.

On the other part, a vase with foliage (*ghaṭapallava*) is seen on the top. A bell (*ghaṇṭā*) is hanging down attached with beautiful chain in which a fillet is tied with a knot. Again a *maṅgala kalāṣa* with creepers has been shown.

The third part of the jamb shows some *mithunas* in different postures in separate sections vertically carved. The upper most scene is very much interesting. A man is kneeling in adoration touching the feet of a lady by his head and hand. A lady is standing cross-legged watching to the man. Another female figure is seen standing along with them. The subject of complete surrender (*pūrṇa samarpana*) has been very effectively presented in a lucid way. The second section shows a couple (*mithuna*) busy with conversation with each other. A man is promising something to a lady by raising his right hand. In the third compartment the advance stage of persuasion has been

depicted. The next niche contains the scene of *adharapāna*. A dwarf-fish figure (*pramatha*) is bearing the load with his hands. A *nāgarajju* interweaving with hybrid *Nāgapurushas* having a snake hood above their heads is carved out with great skill. Its left rim is decorated with foliated scrolls (*patravalli*).

The lower part, which is fragmented, shows two devotees, auspicious geese (*māṅgalya vihaga*), upper portion of a *chhatra* and a *Nāgakanyā* in *namaskāramudrā*.

53. Door-jamb depicting several figures, 81.81 Fig. 68
 Siron khurd, Distt. Lalitpur
 10th Cent. A.D.
 Sandstone, 119×37 cm.

Door-pillar shows a *Pratihāri* holding a long-stalked lotus in her left hand while her right hand is broken. She stands in triply-tilted pose. A lotus-stalk is shown with leaves, and birds are sitting over them. To her extreme right a lady is standing with a garland in her hands and facing *Pratihāri*. A small female figure is also seen standing near the feet of central figure. Another small figure of a lady is perhaps carrying out a pitcher on her head and depicted as advancing ahead. Between these two small figures and near the central figure, root of growing flower tree is visible on either side. *Gaṅgā* carrying a flywhisk in her right hand and a *ghata* in his left hand is standing on the extreme left. A snout of a crocodile, her mount, is seen near her feet. A *Nāga-purusha* with three-hooded canopy on his head is hovering over the head of *Gaṅgā*. On the extreme right upper corner a bearded old man is visible.

The upper portion shows amorous couples (*mithunas*) in three separate niches. On the either side of these depictions, musicians and dancers have been shown. The left corner is decorated with floral designs while the right is mutilated.

54. Door-jamb depicting some figures, 81.153 Fig. 69
 Siron khurd, Distt. Lalitpur
 10th Cent. A.D.
 Sandstone, 33×86 cm.

Part of door-frame showing *Pratīhārī*, Gaṅgā, and other figurines. A female figure bigger than others is standing *en face*. She is resting her hand on a miniature female figure and holds a stalk of lotus which makes a loop over her head. To her left Gaṅgā, standing beneath her mount, crocodile, holds a flywhisk in her right hand and *maṅgalakalaśa* in the left. A lady figurine is shown sitting in between the two as described above carrying a pot on her head. A man bearing usual ornaments stands on the extreme right of the post. Above Gaṅgā, *Nāga-purusha* with three-hooded snake canopy over the head are couching in *namaskāra mudrā*. The above portion is decorated with creeper and other designs. It is also occupied by musicians, dancers and other figures.

55. Architrave showing temple-figures and Planets, 80.19
Ahara, Distt. Bulandshahar *Fig. 70*
9-10th Cent. A.D.
Sandstone, 39×81 cm.

A decorated frieze shows temple-figurines and other decorations. The elevation part (*ūrdhvachhanda*) of these temples resembles with those of Orissan temples. Some planets (*Grahas*) have been depicted in horizontal line and only last two can be identified as Rāhu and Ketu respectively. It is interesting to note that some *grahas* have been shown installed inside the sanctums (*Garbha grihas*). This piece seems to be fragmented from one side and hence the number of *navagrahas* is incomplete.

56. Lintel carved with planets and Trinity, 81.11 *Fig. 71*
Siron khurd, Distt. Lalitpur
11th Cent. A.D.
Sandstone, 98×49 cm.

This fragmentary door-lintel depicts Śiva seated on the extreme right. He carries a trident in his upper right hand, normal is in *abhaya* pose. He holds a cobra in his upper left hand and a water vessel in the normal left hand. His vehicle Nāṇḍi is seen below his left folded leg. Over his head Vidyādhara is flying with a garland. In the centre Lakshmi-Nārāyaṇa are riding over his mount, Garuḍa.

Vishṇu holds a club in his upper right hand and normal carries a conch. A wheel is held by his extra left hand while he embraces his consort's bosom by his left normal hand. Lakshmi, seated on the left thigh of the god, passes her right arm round his shoulder. A garland-bearer is seen on either side of the halo of the deity. Near his feet a devotee is shown seated in *namaskāramudrā* on each side. The figure of Brahmā must have been carved at the other end but that part is wanting. On the upper ridge *navagrahas* are depicted in a horizontal line. From left to right the first is Sūrya standing straight. He is carrying stalked lotuses in both hands. The traces of small figure of Mahāśvetā are visible. The next six figures, punctuated with the upper portion of Lakshmi-Nārāyaṇa, are standing in *tribhaṅga* poses. Their right hands are in *abhayamudrā* and left hand carry water vessels. After these *grahas* Rāhu and Ketu have been shown together. Ketu having five-hooded canopy over his head is seen in adoration while the bust of Rāhu is depicted in *tarpaṇamudrā*. One middle band is decorated with motifs and lowest is occupied by garland bearer figures. The facial features of most of the figures have been mutilated.

57. Lintel showing *liṅgārchana* and other figures, 80.69
 V. Garia Gaon, Distt. Jhansi Fig. 72
 9th Cent. A.D.
 Stone, 117×50 cm.

Lintel shows *liṅgārchana*, *navagrahas* and other figures. The above portion depicts three *liṅgas* placed on separate pedestals which might be meant to denote *arghya*. Each devotee is seen approaching for worship at both the sides of these *liṅgas*. The lower part contains nine planets seated horizontally in a row. From left to right first is Sūrya holding lotuses in both hands and the last is Ketu. Here Rāhu, the last but one figure, is represented in complete human form instead of bust only which is a rare iconographic feature. After Sūrya another miniature figure has been carved and by his side Gaṇeśa is seated in *rājalīlāsana* pose. Another deity

possibly Kubera is seated on the extreme left. A lady having a child in her lap is standing on the recessed corner. A miniature figure is seen seated to her left. *Nāgarajju* intertwining with *Nāga purushas* is shown in the lower section. The slab is profusely carved with floral designs.

58. Lintel with Brahmatrayī, Navagrahas and *Mātṛikās*, 81.94 Fig. 73
 Siron khurd, Distt. Lalitpur
 10th Cent. A.D.
 Sandstone, 50.5×122 cm.

Door Lintel showing Trinity, *Navagrahas* and *Mātṛikās*. Brahmanical Trinity (*Brahmatrayī*) is shown on the projected and decorated parts. On the right corner Śiva is sitting on high seat in *rājalīlāsana* pose holding a pot and a trident. His head and two hands are wanting. A *Vidyādhara* is seen flying near the halo on each side, only the traces of left side figure are visible. Below the side a devotee is depicted in *namaskāra mudrā* with Nāndī standing at the left. On the middle projected part Viṣṇu with his consort (Lakshmi-Nārāyaṇa) is shown riding on Garuḍa. Viṣṇu holds a mace partly preserved in upper right hand while normal is broken. He embraces his consort with normal left hand and extra holds a wheel. His right leg is suspended below and left being folded on which Lakshmi is sitting. He wears *kirita mukuta*, ear-rings, necklaces, *yajñopavīta*, armlets, bracelets, anklets etc. Behind his head a round halo is carved and a *Vidyādhara* having a garland in his hands, is seen hovering on each side. Devī wearing all usual ornaments is placing her right arm on the shoulders of god and her left hand is partly lost. Garuḍa, in a very active position, keeps his palms supporting the soles of deities. A snake is seen coiled on his belly.

On the extreme left Brahmā, the creator of the Universe, is sitting on a high seat. His middle bearded face and some hands are wanting. It is clear from all these traces that he must have been three-faced and four-handed holding usual emblems. His mount, swan, is visible on the left, and the right corner shows a

devotee in adoration. On either side of the *prabhā maṇḍala*, a Vidyādhara with garland is depicted.

Small figures have been shown in three horizontal sections of the slab. On the upper most part *Saptamātrikās* are depicted with dancing Gaṇeśa. Due to much mutilation each Mātrikā cannot be identified but Kaumārī, Vaishṇavī, Vārāhī Chāmuṇḍā are clear by their cognizances. They are all seated on high seat, keeping their one leg folded and other pendent. The middle portion is occupied by *Navagrahas*. The extreme left is Sūrya and on the extreme right Rāhu and Ketu are placed on each other. The lowest part shows garland-bearers hovering in the air in a row. Almost on each corner *Nāga-purusha* or a devotee in *namaskāramudrā* is depicted. On the extreme corners musicians are shown playing with their musical instruments.

59. Sati-Stambha, 80.65
V. Bar, Distt. Lalitpur
15th Cent. A.D.
Sandstone, 66×46 cm.

Fig. 74

A flat stone slab shows a man reclining on coach. His foot is being shampooed by his wife well-dressed and seated on a stool. The designs on the upper portion probably denote Sun, Moon and stars. The lower part has an inscription in the Nāgrī characters giving a date in the second line i.e. Sam. 1489. It reads as follows:

Text

1. ति स्त दात्रु.....
2. संवत् १४८९ वर्षे आषाढ सुदि
3. २ दिने महाराजाधिराज श्रीही.....
4. श्री प्रभा.....
5. महा लि.....डा
6.
7. ल क या.....
8.

Translation

(In the year) *saṃvata* 1489 on 2nd day of bright fortnight of (month) *Āshāḍha*, mahārājādhirāja Śrī.

The whole text is not readable hence no correct translation is possible.

60. Sati-stambha, 80.68
V. Garia Gaon, Distt. Jhansi
18th Cent. A.D.
Sandstone, 76×43 cm.

Fig. 75

Conical slab depicts a couple (*Dampati*) in low relief. They are standing facing each other. A male seems to shake hand of his counterpart shown to the left. The upper section shows Sun, crescent (*ardhachandra*) and a hand. There seems to have been an inscription in the lower part but it has been completely obliterated. Something is also written between the two figures near their mouths but it is illegible and too fragmentary.

61. Unidentified figure, 81.5
Siron khurd, Distt. Lalitpur
10th Cent. A.D.
Sandstone, 43 × 33 cm.

Fig. 76

A man is seated on high seat in a squatted posture. He is holding an ornamented staff firmly by both his hands. His head is wanting. He wears a broad *patakā* in *yajñopavita* fashion, *yogapaṭṭa*, a *langoti*, a scarf (*uttariya*) besides a few ornaments i.e. a broad necklace and bracelets. On the pedestal three letters in Nāgarī characters are engraved but they do not serve any purpose for proper identification.

I propose to identify this icon as Vāmana, fifth incarnation of Viṣṇu. According to the *Viṣṇudharmottara* the only emblem to be held by dwarf incarnation is the staff. The *Agni Purāṇa* also includes the staff in his *lañchhanas*. The *patakā* worn by him resembles with another image of Vāmana (Accn. No. 81.194 Cat. No. 15). The *langoti* in place of *adhovastra* can be seen in many

Vāmana icons of this Museum. Probably the god is represented here as mendicant (Brahmachārin).

62. Unidentified deity, 81.135
Siron khurd, Distt. Lalitpur
10th Cent. A.D.
Sandstone, 41 × 50 cm.

Fig. 77

Lower part of some deity shows a corpulent belly fragmented from the navel. He bears a *Kaupīna*, *yajñopavita* and anklets. He sits on high ornamented seat whose legs have been artistically shown. This main figure was carved in round and the back portion of his *adhovāstra* is clearly visible. By the appearance the figure seems to be dwarfish. A female devotee whose head is missing, sits in *namaskāra mudrā* to the left of god. Below the pedestal two devotees are seen in adoration bearing a fan-type object in their armpits. The frontal portion shows five figures out of which small figure in the centre is sitting cross-legged and holding cord-like object with both hands. The remaining figures two on each side are holding a long cord going from one corner to other and from their one hand and the other being rested on the ground. No one is shown wearing drapery.

63. Capital showing Atlantes, 81.13
Siron khurd, Distt. Lalitpur
11th Cent. A.D.
Sandstone, 32 × 32 cm.

Fig. 78

Capital of a pillar shows six-handed atlantes on two sides. These *bhāravāhakas* are supporting the load of a *paṭṭa* by their extra hands and in some they are holding objects like a fruit, cloth etc. A female figure is seated in *ardhaparyāṅkāsana* pose holding a *ghaṭa* in her left hand while her right hand is in *abhaya* pose. Her features are obliterated due to weather-worn effect.

64. Architrave with female face, 81.91
Siron khurd, Distt. Lalitpur
10th Cent. A.D.
Sandstone, 40 × 52 cm.

Fig. 79

Part of a temple decorated with *chaitya mukha* and several designs. Within a beaded circle a beautiful female head has been carved out in a niche. Her eye-brows are shown very sharp and eyes are *ardhonmilita*. *Chakra kuṇḍala* in ears and *ṭikā* on forehead can be seen. *Paṭṭa* is decorated with several liner designs, foliage and grooved cutting on the bottom and *kirtimukha* on the top with a conch shell placed on either side.

65. Pillar decorated with designs and atlantes, *Fig. 80*
 81.196
 Siron khurd, Distt. Lalitpur
 10th Cent. A.D.
 Sandstone, 87×33 cm.

An octagonal upright pillar (*stambha*) is carved lavishly from all the sides. The lowermost part contains four-armed dwarfish figures (*pramathas*) bearing the load (*bhāra*) of the above on the three sides. The *ghatapallava* pillars are shown crowned with *Kirtimukha* motifs which are flanked by a *Nāga puruṣa* on each side. A garland, beautifully interwoven is shown encircled around the pillar. The floral designs have been assimilated along with other carvings.

66. Tympanum showing Dancing scene, 81.92 *Fig. 81*
 Siron khurd, Distt. Lalitpur
 10th Cent. A.D.
 Sandstone, 61×102 cm.

Tympanum showing dancing scene and other figures. Fragmented part of a temple is well executed with liner and figural decorations. A big perforation encircled with beaded dots contains three figures carved in round. A lady is shown in dancing attitude in the middle and a companion (*Saṅgatakāra*) playing with drum is seen on either side. A man on the left is bearded. Presentation of the scene is very much impressive and rhythmic. *Vidyādhara*s, comprising of males and females both, carrying garlands and hovering in the air, have been depicted on the top and bottom spaces.

67. Rishabhanātha, 79.49
Charakhari, Distt. Hamirpur
12th Cent. A.D.
Stone, 162×40 cm.

Fig. 82

A life-size sculpture represents the first Tirthaṅkara, Rishabha Nātha standing in *Kayotsarga* posture. He has curly hair and *Śrivatsa* on the chest. Traces of locks falling on the shoulders are visible. Mirror-like shining of polish imparted to the stone is noteworthy. On both sides of plain *prabhāmaṇḍala*, a Vidyādhara is seen carrying garland. Above the head of principal deity *chhatra* surmounted by a *maṅgalaghata* is flanked by an elephant with riders on its back. An attendant is seen with a flywhisk on either side. Near the feet of attendants, donors are shown with clasped hands (*namaskāra mudrā*). The *lāñchhana* bull is carved on the pedestal is completely obliterated. The *dharmachakra* is flanked by a couchant lion on either side. Small figures of Yaksha and Yakshi are carved out on both sides. There is a short inscription of three lines on the pedestal which gives the date of installation of this image, *Saṁvata*, 1248, *Vaisākha Sudi*. It reads as follows :

Text

1. संवत १२४८ वैसाख सुदि २ बुदे.....सा
2. बुळल्हा तस्यं भार्या प्रनतासुत सावु.....
3. सुत.....नित्यं प्रणमति

Translation

Year 1248 Vaisākha, 2nd of bright fortnight.....
.....pays constant adoration.

68. Rishabhanātha, 80.13
Mahoba, Distt. Hamirpur
12th Cent. A.D.
Marble stone, 67×51 cm.

Fig. 83

Seated image of 1st Tirthaṅkara Rishabhanātha. He is seated on an ornamented seat with cross-legged and palms kept on each other thereby making *dhyānamudrā*. His hair are curly and the

locks are falling on the shoulders. The ears are elongated. *Śrīvatsa* is carved in relief. Palms and soles are marked with lotus. Nudity is also indicated and a hole is made below the *anjali* for outlet of water. It is carved in round. The traces of fine *jaṭājūta* and anatomical details are chiselled on the back also. It gives the sound of jingling if struck with metallic or stone piece.

69. Rishabhanātha, 80.12
Mahoba, Distt. Hamirpur
12th Cent. A.D.
Black stone, 67×51 cm.

Fig. 84

Rishabhanātha 1st Tirthaṅkara is seated cross-legged in *dhyānamudrā*. He has curly hair over his head and elongated ears. The outlines of eyes, throat, navel etc. have been shown with incision. The nipples are surrounded by wheels with beaded rims. *Śrīvatsa* is carved on the chest highly ornamented in relief. The soles and palm of upturn hand are marked with lotus to be accepted as *mahāpurusha-lakṣhaṇa*. In spite of sitting posture nudity is exposed. His *lāñchhana* bull is carved on the centre of the pedestal. The *charaṇa-chauki* has two-line inscription besides some decorative designs. The sculpture bears a beautiful shining polish on the frontage. The image is carved in round and still it is in good state of preservation.

Text of the Inscription

ना वरान्वयैसांबुजीज तस्य सुत सेष्ठिधाधे तस्य सुतसवे सुल्हा नित्यं सजणि प्रणमति ।
१२२८ येष्ठ सुदि

रूपकर कैल्हण :

Translation

Savesulha, son of Seṣṭhidhandhe (who was) son of..... pays constant adoration. In the year 1228 yestha (*jyeṣṭha*) 1st day of bright fortnight.

Sculptor Kailhana

Here the given date corresponds to 7 May, 1171, Friday.

70. Chakreśvari, Grahas and Jinas, 80.25

Fig. 85

Siron khurd, Distt. Lalitpur

11th Cent. A.D.

Sandstone, 57×74 cm.

Fragment of an elaborately carved door-lintel. To the right a goddess Chakreśvari, Yakshi of 1st Tirthaṅkara Ṛishabhanātha is seated in a projecting cornice on the back of Garuḍa. One of her legs is hanging down and resting on the palm of her vehicle, whose lower portion is wanting. She is ten-armed of which two are broken. In her right hands she holds disc, hilt of sword and *tuṇīra* while other hand is held in *varadamudrā*. The *lāñchhanas* held in the left hands include a bow, a wheel, a bell and a stalked lotus. She wears a high conical crown, ear-rings, necklaces, *mekhalā*, anklets and bracelets. Behind her head is a plain halo and above it Vidyādhara are hovering with garlands in one hand and supporting an indistinct object with the other.

To the left a headless Tirthaṅkara flanked by an attendant with flywhisk is standing on a similar projection. Above his nimbus a Vidyādhara is seen on each side carrying garlands in their hands and *Devadundubhi* is seen between them. The extreme corner side shows a musician and a lady.

In the space between the goddess and the Tirthaṅkara are two horizontal rows of figures. The upper row consists of four Jinas standing on cornice with a chain of beads along its edge and a band containing scrolls of creeper runs along the top of the lintel. A growing bud is seen near each Jina's feet. In the lower part *grahas* are depicted, out of which three are sitting with one leg hanging down and holding a vase in his left hand while the right is raised in the attitude of imparting protection. Rāhu is represented with bust only while Ketu is placed above him with clasped hands. To the right of the goddess the fragmentary portion contains the traces of some figures and thereby completes the continuity of remaining *grahas* at the lower section and Jinas on the upper.

71. Padmaprabhanātha, 6th Tirthaṅkara, 80.8 *Fig. 86*
 Chhatarpur (Madhya Pradesh)
 12th Cent. A.D.
 Black stone, 145×44 cm.

An image of Padmaprabhanātha, 6th Tirthaṅkara is shown in *danḍāsana* pose. He has elongated ears, long arms (*pralambabāhu*) and youthful body. He is holding full-blown lotuses in his hands suspended below. He wears no drapery or ornament except ornamented *Śrīvatsa* in bold relief. Four bands of lines are made above the genital organ of Jina. He has curly hair on his head and behind it a plain halo, whose only border is decorated, is carved out. A *chauri* bearer, adorned with several ornaments, is standing on either side. A round-shaped lotus is incised on the pedestal which is cognizance of the Tirthaṅkara, Padmaprabhanātha. A two-line short inscription giving the date is engraved on the right corner while another inscription of two lines is written on the frontal projected part of the pedestal. A part of halo, *śrīvatsa* and arm, nose and mouth of principal image are badly damaged.

Text of the Inscription

Right corner :

संवत् १२०६
 आषाढ शुदि । गुरो

Frontal :

1. दशेध्वत्रि विक्रमादित्य पत्नी सिरि आतत्सु
2. तः सावेकुलादित्यमृत्सुतो जसोदित्यः प्रणमति ।

Translation

1. Year, 1206
 Āshāḍha, 1st day of bright fortnight, Thursday
2. Jasoditya, son of Kulāditya (who was) son of Śrī Ātata and wife of Vikramāditya pay adoration.

72. Padmaprabhanātha, 80.20
 Mahoba, Distt. Hamirpur
 12th Cent. A.D.
 Black stone, 102×81 cm.

Fig. 87

A colossal image of Padmaprabhanātha is shown seated in *dhyānamudrā*. The ears were elongated as evidenced by traces. In the centre of his chest the diamond shaped jewel is carved in relief. The nipples are highly ornamented. The hair has been treated as flat spirals. The three plain round bands on the neck indicate its folds. The palms and soles are incised with lotus flowers. The left arm of Jina is wanting while right is also mutilated. There is also some mutilation on the mouth and chin of the image. Nudity is not concealed inspite of seated (*āsanaśtha*) position.

The corners of the pedestal have been round off and there are three groups of decorative designs on it. A lotus *lāñchhana* of Padmaprabhanātha is incised in the central group. Among the four-sided decorations each bears a lotus bud with alternate borders. The ornaments in the corners are similar with the exception that there is only one lotus bud on the mouth side facing the centre.

On the pedestal an inscription in Nāgari characters is engraved in two parts, the first of the right central group of decorations and second part to the left.

Text of the Inscription

First half :

1. स्वस्ति श्री कच्छकपुरे वास्तिक साधु लाहडसुत जाल्ह
2. न पुत्र जसोवर नायक भार्जा सन्हाछिना () प्रणमति
3. नित्यं ॥ संवत् १२१९ अखाढ़ वदि १२ बुद्धाः ॥

Second half :

1. द्वितिय घर्म्मकारि साधु भिम सुत सुद भार्जा माल्हणि पुत्र मादु
2. वाढ़ सादु तत्रो गागे प्रणमति नित्यंरुपकार रामदेवः

Translation

Sanhachhina (?), the wife of Jasodhara Nāyak inhabitant of Kachchhakapura, son of Jalhana, (who was the) son of the Sādhu Lahada pays constant worship. (In the year) *Samvata* 1219 on

wednesday, the 12th day the dark fortnight of (Akhāḍha). This corresponds to 11 July 1162.

The second donor Sādhu Tavogage, son of Sādhu Nādhū (who was) son of Mālhaṇi and wife of Sadhu, the son of the Sādhu Bhima, pay constant worship. The sculptor is Rāmadeva.

Reference—Dr. Fuhrer in his lable calls it an image of Śīṭalanātha, the tenth Tirthaṅkara whose cognizance is a *śrīvatsa* but the cognizance of this Jina is flower not the *śrīvatsa*.

Dr. Fuhrer's no 313; N.W.P. and Oudh, Provincial museum minutes Vol. 1 p. 306 App. 'A' where it is described as Ādinātha and mentions the name of Parmala. LKO. No. J. 823.

73. Neminātha, 22nd Tirthaṅkara, 80.9

Maihara (Madhya Pradesh)

Fig. 89

12th Cent. A.D.

Stone, 117×31 cm.

The icon represents Neminātha, 22nd Tirthaṅkara. He is standing straight on high seat. His hair are curly and upraised part is seen in the middle of head. He has *śrīvatsa* engraved on the chest. An art-motif comprising of crocodile and an elephant is carved on the either side of his shoulders. To the left of the nimbus around his head a Vidyādhara is seen with garland and counterpart at the right side is now wanting. Above his head *chhatrāvali* is carved out which surmounts with *devadundubhi*. Leaves of tree are attached to an umbrella to denote the *bodhi-vriksha* of the Jina. Elephants with riders on their back have been shown at both the sides. Near the feet of principal image two small figures are seen on either side. They represent attendants and devotees.

The pedestal is profusely decorated with several designs and pilasters. Two lions are seated back to back to denote the *Simhāsana*. A conch-shell is placed between two pillars which is a symbol of this Tirthaṅkara.

On the recessed corner at the left some figures and art-motifs have been carved out. From top to bottom it includes a four-

handed lady whose one of the hands is in *abhaya* pose and rest hold conch (?), a pot and perhaps a lotus bud which is now broken. A bud is growing from the bottom on her sides. Below it art-motifs have been shown. The next is a female devotee while two other figures carved separately in the lower sections probably represent Yaksha and Yakshaṇi attendants of Neminātha.

74. Neminātha, 80.11
Mahoba, Distt. Hamirpur
12th Cent. A.D.
Black stone, 90×31 cm.

Fig. 90

Jina Neminātha is standing on a pedestal. He has elongated ears, long arms, curly hair and Śrīvatsa on the chest in relief. The nipples are encircled with beaded pearls. Three bands in the neck and three horizontal lines below his navel are shown to attain the perfection of carving the bodily details. The palms are marked with full-blown lotuses carved in relief as if they are holding them. On each side of the main figure stands a male attendant waving a flywhisk. The pedestal shows two kneeling figurines, male and female sketched on either corners. These represent donors of the image. The projected part of the pedestal is engraved with a short inscription and a conch, cognizance of the Tirthaṅkara. The inscription is as follows :

1. संवत् १२५३ आषाढ सुदि ५ नवौनावरा
2. प्रयेसावुजाल्हभार्याप्रिभा तयोः पु
3. त्र साधु आल्हू भार्या माइति पुत्र साढ़
4. देवपते नित्यं प्रणमति ॥

Translation

In the year 1253, Āshāḍha 5th day of bright fortnight, Sādha Devapate (who was) son of Gāiti wife of Sādhu Ālhū (who was) son of Prabhā wife of Sādhu Jālha offers constant salutation.

The sculpture has a shining polish.

75. Ambikā, 80.28
Maihara (Madhya Pradesh)
11th-12th Cent. A.D.
Stone, 62×43 cm.

Fig. 91

Ambikā, the yakshī of Neminātha, is seated in *lalitāsana* pose under a mango-tree on a lotus-seat. She has a pleasing and blissful look and wears high crown, broad necklace, *stanahāra*, armlets, jewelled girdle, bracelets, an *uttariya* and *adhovastra*. A plain halo is carved around her head. Her elder son, Subhaṅkara, standing on her right, is trying to pluck a mango from the bunch of the fruits held in the right hand of the goddess. With her left hand she is supporting her younger child Prabhaṅkara. A couchant lion is shown below her seat and a figure of donor of the image is seen by the side. Above her head is a miniature representation of Neminātha whose head is missing. On the top a Vidyādhara is depicted flying on each side.

76. Pāraśvanātha, 23rd Tirthaṅkara, 80.18
Mahoba, Distt. Hamirpur
12th Cent. A.D.
Black stone, 102×34 cm.

Fig. 92

Standing image of 23rd Tirthaṅkara, Pāraśvanātha. He is standing in *danḍāsana* pose on a pedestal. He is nude and his palms are marked with lotus motif. His hair are curly. The ears are elongated, nipples are encircled with beaded border. The *Śrīvatsa* is carved in relief on the chest, four sharp-line bands are seen in the neck and four lines are incised above the genital organ. Seven-hooded snake canopy is mounted above the head. *Śrīvatsa* symbol is incised on each hood. A *chauri* bearer attendant is flanked on either side.

On the pedestal donors (right side male and left female) are incised with clasped hands. The cognizance (*lāñchhana*) of the Tirthaṅkara, coiled two-snakes are sketched on the pedestal. It is very hard and rough stone but shining was created through black polish. It has a two-line inscription on the pedestal.

Text

1. संवत् १२५३ आषाढ सुदि ५ रवौनावराश्रये
2. साधु जाल्ह भगिनीवाल्हा नित्यं प्रणमति ॥

Translation

(In the year) 1253 Āshāḍha, 5th day of bright fortnight.
Valhā, sister of Sāvu Jālha pays constant adoration.

77. Pārśvanātha, 80.23
Mahoba, Distt. Hamirpur
12th Cent. A.D.
Black stone, 105×34 cm.

Fig. 93

A standing image of Pārśvanātha with an attendant of the same size on the right. The Jina is standing on a lion-throne supported by round pillars. There is a mutilated short inscription on the coverlet hanging down in front of a throne. It reads as follows :

1. साधु लेस क्ष
2. वि..... नित

An attendant figure stands on each flank of the Jina holding a *chauri*. The coils of the serpent's body are visible above the shoulders of the Jina. A part of ornamented halo can also be seen on the left side of his head. The snake-heads are mutilated and there is a three tier parasol ending in a pear-shaped finial over it. The right arm and the mouth part of the Jina are badly damaged. On each side of the *nāga* hoods is a flying Vidyādhara with a garland and over each of these an elephant.

The attendant on the right side wears a high head-dress ending in a *āmalaka* shaped, large ear-rings, two necklaces, garland, bracelets, anklets, armlets and a string of beads which passes under the left armpit. The figure stands on a square bracket and holds a flywhisk in his right hand which is upraised. Above his head is the miniature spire of a temple.

78. Pārśvanātha, 80.24
Siron khurd, Distt. Lalitpur
11th Cent. A.D.
Sandstone, 129×33 cm.

Fig. 94

Nude image of Pārśvanātha, the 23rd Tirthaṅkara. He is standing in *khaḍgaśana* pose with a snake canopy over his head. His chest is marked with *śrivatsa*. His hair are arranged in spiral locks with *ūshṇīṣa*-like upraised part in the centre. The serpent coil is shown throughout in the background of whole body. The skin of cobra is very delicately carved out. Seven-hooded canopy serves the purpose of nimbus and the drooping foliage attached to it on both sides is meant for *bodhi-vṛiksha* of the Tirthaṅkara. The Vidyādhara are flying above the canopy and *devadundubhi* is seen between them on *chhatrāvalī*. On the each side of the Jina a male attendant decked with various ornaments stands with flywhisk. Seated figures of donors are very much mutilated. On the pedestal two lions stand to the front on both sides of a wheel of law (*dharma-chakora*) placed in the middle and decorated with a row of beads along it. On the recessed corner there is a seated male to the right and a female to the left. These are representations of the Yaksha and Yakshiṇī, attendants of Pārśvanātha.

Reference—Führer's No. 375 N.W.P & Oudh, Museum Minutes
Vol. III p. 15 pl. A.

79. Mahāvira, 24th Tirthaṅkara, 80.17
Mahoba, Distt. Hamirpur
12th Cent. A.D.
Black stone, 90×29 cm.

Fig. 95

The statue represents the 24th Tirthaṅkara, Mahāvira. The carving of this image is almost similar to the other icons (Accn. Nos. 80.11 and 80.18). The *Śrivatsa* is in relief and ornamented. His palms are marked with full blown lotuses. He is attended by two *chaurī* bearers standing on either side. *Upāsakas* or donors are sketched on the corners of the pedestal. There is an inscription on

the *pāda pīṭha* giving the date of installation of this image. The sculpture has a shining polish and it is also in good state of preservation.

Text of the Inscription

1. संवत् १२५३ आषाढ सुदि ५ रवौ नावरा
2. त्वये सावु जाल्ह पुत्र आल्हूतभ्दार्या लणमा
3. तस्याः पुत्रः सीढे तस्पाथेप्रतिमाप्रति-
4. ष्ठापिता

Translation

(In the year) 1253 Āshāḍha, 5th day of bright fortnight.

The image was installed for Sidhe (who was) son of Lakhamā, wife of Ālhū (who was) son of Sāvu Jālha.

80. Lower part of Mahāvira, 80.22
Mahoba, Distt. Hamirpur
12th Cent. A.D.
Black stone, 46×84 cm.

Fig. 96

Fragment from the lower part of a nude image of Mahāvira, the last Tirthaṅkara. He is seated cross-legged in the attitude of meditation on the oval cushion. The effigy of a lion, the cognizance of the Jina has been scratched on the front of the cushion. The soles of feet of the Jina are marked with wheel-shaped lotuses. The nudity is very much exposed inspite of seated posture. There is an inscription on the pedestal which runs as follows :

1. ओम गोल राघान्वये साधु दशरथ तत्सुत जोगू
2. ल्हि सुत रामवदं प्रणमति नित्यं सं. ११९७ आषाढ वदि ५ सोमे

Translation

Om, in the family of Gole was the Sādhu Dashratha, his son was Jagu, his son Rāma Badam pays constant worship. In the year Sam. 1197 the fifth day of dark fortnight of Āshāḍha.

Reference—Annual Report of the Supd. A.S. Punjab United Prov. circles 1903, p. 33.

81 & 82. Two Tirthaṅkaras, 80.15 and 80.16

Fig. 97

Mahoba, Distt. Hamirpur

12th Cent. A.D.

Marble stone, 54 × 23 cm.

Twin images of Tirthaṅkaras standing in *danḍāsana* pose on separate pedestals. If these are placed together as seen in the photograph reproduced here, it appears that there was another figure in between the two. Tirthaṅkaras, with curly hair on heads, long arms, *Śrīvatsa* mark on their chests, are standing erect. A lotus bud is growing on each side of Jinās and hands of Jinās are marked with lotuses. Both the pedestals are inscribed. There is canopy with leaves over the heads of the gods. A couple of Vidyādhara are hovering in the clouds with garlands in their hands on opposite sides. The inscriptions on both the pedestals are not very clear. However these can be deciphered as follows :

I. (Accn. No. 80.15)

1. ओम् प.....न वि श्रीवास्त

2. व चन्द्रः ॥ प्रणमन्ति ॥

II. (Accn. No. 80.16)

1. ओम्.....रताराम.....वासवचन्द्रः

सान्ति.....जिनं.....प्रणमन्ति नित्यं

Gist of the above inscription is that Śrī Vāsava Chandra pays constant adoration to the Jina Śāntinātha.

83. Part of a *torāṇa*, 80.21

Fig. 98

Mohoba, Distt. Hamirpur

12th Cent. A.D.

Marble stone, 70 × 65 cm.

Fragment of a *torāṇa* is profusely carved and finely polished. Towards the left is a miniature shrine, the spire of which reminds

the temples of Bhuvaneśvara in Orissa. Three Jinas are standing inside the shrine. The central figure is flanked by an attendant on either side while growing bud is seen on each side of both remaining figures of Tirthaṅkaras. To its right another male figure adorned with ornaments is standing in titled pose resting his right hand on his waist. The extreme left part shows a crocodile mouth from which foliated scroll is coming out. To the left of temple effigy, two Vidyādhara are flying towards left, one far from the other with garlands in their hands. There are two holes on the top of this heavy slab probably to fasten it with the other slab.

84. Jain *Yugaliā*, 80.27
Maihar (Madhya Pradesh)
12th Cent. A.D.
Stone, 68 × 50 cm.

Fig. 99

The parents of the Jina are seated in *lalitāsana* pose under a separate canopy of branch of a tree on high seat. The figures are in much mutilated condition and their heads and hands are wanting. They wear usual ornaments and plain halo is seen around the head of each figure. The female counterpart is holding a child in her lap which is also in fragmentary condition. A female attendant is seen standing on both the extreme corners. Donors are depicted on both the sides. Seven devotees on the horse back are advancing towards left. Six out of seven are shown in a horizontal row on the base while one horse rider is visible in between the seats of couple.

85. Buddha, 80.30
Kirtisagar, Distt. Hamirpur
11th Cent. A.D.
Sandstone, 84 × 55 cm.

Fig. 100

Buddha is seated cross-legged on lotus seat (*padmāsana*). His right hand is in earth touching attitude (*Bhūmiśparśamudrā*) while the left holds the sash of his upper garment. He wears the upper garment

covering only the left shoulder (*ekaniśika saṅghāṭī*). There is no *ūrṇā* mark on the forehead but the spirals and tuft of curly hair constitute a beautiful *ūshṇisha* over the head. His eyes are half open (*ardhon-milita*) and eye-brows are very sharp. His ears are elongated and he wears no ornament. The serenity on the face is noteworthy. Behind his head a halo is carved out consisting of several arches and a swan on either side. It has at the top a *Kīrtimukha* motif. The deity is flanked by Bodhisattvas seated on lotus seat and gazing at him (Buddha) on each side. Above them traditional art-motifs of leogryph and elephant headed crocodile are depicted. A *Kinnara* is playing on flute on the right side.

The lower part of the throne shows interesting figurines. The extreme right shows a bearded man seated cross-legged and engaged in something with both hands. Nāga-purushas are bearing load of the *paṭṭa* by his hands. Frontal part depicts a huge elephant head which is flanked by a lion on each side. The extreme left corner shows donor couple in *namaskāramudrā*.

The sculpture is broken from the right upper side but joined together while the left upper portion is missing now.

Reference—K.N. Dikshit, 'Six sculptures from Mahoba' M.A.S.I.
No. 8 pp. 3-4.

Inventory of sculptures

Sl. No.	Accn. No.	Short Description	Size (in cm.)	Date	Provenance	Des. No.	Photo No.
1	2	3	4	5	6	7	8
1.	78.1	Tirthaṅkara in <i>Kāyotsarga mudrā</i> .	48×52	12th cent. A.D.	Not known	—	
2.	79.4	Nandī, mount of Śiva, beautifully decorated on the back.	83×43×99	about 300 yrs. old	Dikshit Bagh, Jhansi	—	
3.	79.15	Standing Viṣṇu with ten incarnations.	59×37	10th cent. A.D.	V. Umarai Dist. Hamirpur	1	1
4.	79.16	Sthānaka Viṣṇu with <i>Daśāvatāras</i> .	67×37	12th cent. A.D.	-do-	2	2
5.	79.17	Fragmentary part of Sūrya-image.	24×14	10th cent. A.D.	V. Ghusaganwa Dist. Jhansi	—	
6.	79.18	Fragmentary upper part of some Brahmanical deity.	18×27	10th cent. A.D.	V. Banganwa Dist. Jhansi	—	
7.	79.19	A <i>paṭṭa</i> showing five <i>grahas</i> including Rāhu.	44×12	10th cent. A.D.	Not known	—	
8.	79.20	Human head with curly hair.	19×14	10th cent. A.D.	-do-	—	
9.	79.21	Bust of a lady.	17×20	9-10th cent. A.D.	-do-	—	
10.	79.22	Bust of some śaivite deity.	23×15	6th cent. A.D.	-do-	—	

1	2	3	4	5	6	7	8
11.	79.23	Mutilated female head.	15×9	12th cent. A.D.	-do-	—	
12.	79.24	Male head in bad state of preservation.	16×9	12th cent. A.D.	-do-	—	
13.	79.25	Bust of a male.	32×16	19th cent. A.D.	-do-	—	
14.	79.26	Head with <i>jaṭājūṭa</i> .	11×7	10th cent. A.D.	-do-	—	
15.	79.27	Male head with close fitted cap and <i>ūrṇā</i> on the forehead.	14×7	6-7th cent. A.D.	Not known	—	
16.	79.28	Male head with curly hair in mutilated condition.	13×4.5	10th cent. A.D.	-do-	—	
17.	79.29	Head of Śiva with <i>jaṭājūṭa</i> and <i>trinetra</i> .	12×6	5th cent. A.D.	-do-	—	
18.	79.30	Only a mouth portion of human head.	15×7	9th cent. A.D.	-do-	—	
19.	79.31	Upper portion of human mouth.	9×4	9th cent. A.D.	-do-	—	
20.	79.32	Torso of Tīrthaṅkara	8×6.5	10th cent. A.D.	-do-	—	
21.	79.33	Bust of Tīrthaṅkara.	6×5.5	10th cent. A.D.	-do-	—	
22.	79.37	Fragmentary side portion of some Brahmanical deity.	28×18	11th cent. A.D.	Jhansi	—	
23.	79.38	Side part of Brahmanical image showing Viṣṇu on Garuḍa.	28×20	11th cent. A.D.	V. Bansi Dist. Lalitpur	—	
24.	79.43	Torso of a deity probably of Viṣṇu.	22×10	12th cent. A.D.	Not known	—	
25.	79.46	Conch fragmented from some Viṣṇu image.	11.5 ht.	11th cent. A.D.	Kalinjar	—	

1	2	3	4	5	6	7	8
26.	79.47	Wheel (<i>chakra</i>) icon of Vishṇu.	11.5 ht.	11th cent. A.D.	-do-	—	
27.	79.48	Head of Harihara.	11.5 ht.	11th cent. A.D.	-do-	—	
28.	79.49	Tīrthaṅkara Ṛishabhānātha in <i>Kāyotsargamudrā</i> .	162×40	Sm. 1248	Charkhari Dist. Hamirpur	67	82
29.	79.50	<i>Sati paṭṭa</i> showing couple in low relief, Greynite stone.	42×55	17th cent. A.D.	Harijana colony Jhansi	—	
30.	80.1	Mutilated male head	6.5×15	11th cent. A.D.	Shaidpur Dist. Lalitpur	—	
31.	80.8	Sixth Jain Tīrthaṅkara Padmaprabhānātha (inscribed) (L.M. No. 0.122)	145×44	1149 A.D.	Chhatarpur (M.P.)	71	86
32.	80.9	An image of Nemināth in <i>daṇḍāsana</i> pose (L.M. No. 0.117)	117×31	12th cent. A.D.	Maihar (M.P.)	73	89
33.	80.10	Buddha in earth touching pose (<i>bhūmisparśamudrā</i>) (L.M. No. G. 300)	84×55	11th cent. A.D.	Kirtisagar Mahoba Dist. Hamirpur	85	100
34.	80.11	22nd Tīrthaṅkara Neminātha in Khaḍgāsana (Inscribed) (L.M. No. G. 304)	90×31	12th cent. A.D.	Mahoba Dist. Hamirpur	74	90
35.	80.12	Tīrthaṅkara Ṛishabhānātha in meditation. (Inscribed) (L.M. No. G. 305)	67×51	12th cent. A.D.	-do-	69	84
36.	80.13	Ṛishabhānātha seated in meditation. (L.M. No. G. 306)	67×51	12th cent. A.D.	-do-	68	83

1	2	3	4	5	6	7	8
37.	80.14	Tirthaṅkara in <i>daṇḍāsana</i> pose. (L.M. No. G. 319)	42×13	12th cent. A.D.	-do-	—	
38.	80.15	Tirthaṅkara image with <i>chhatrāvali</i> lotus-foliage and Vidyādhara. (L.M. No. G. 320)	54×23	12th cent. A.D.	-do-	81	} 97
39.	80.16	Tirthaṅkara in the same pose as above. (L.M. No. G. 321)	54×23	12th cent. A.D.	-do-	82	
40.	80.17	Tirthaṅkara Mahāvīra in <i>daṇḍāsana</i> pose (Inscribed) (L.M. No. G. 318)	90×29	12th cent. A.D.	-do-	79	95
41.	80.18	Standing image of 23rd Tirthaṅkara Pārśvanātha with snake canopy of seven hoods. Inscribed and dated (L.M. No. G. 323)	102×34	12th cent. A.D.	-do-	76	92
42.	80.19	Architectural part showing the temple figures and planets. (L.M. No. G. 212)	39×81	9-10th cent. A.D.	Ahara Dist. Bulandshahar	55	70
43.	80.20	Image of Padmaprabhānātha in <i>dhyānamudrā</i> (Inscribed) (L.M. No. J. 823)	102×81	12th cent. A.D.	Mahoba Dist. Hamirpur	72	87+ 88
44.	80.21	Part of a <i>torana</i> showing temple figure and Jinas in <i>daṇḍāsana</i> pose. (L.M. No. J. 824)	70×65	12th cent. A.D.	-do-	83	98
45.	80.22	Lower portion of an image representing Mahāvīra. His lāṅchhana lion and short inscription incised on <i>charaṇachaukī</i> . (L.M. No. J. 825)	46×84	12th cent. A.D.	-do-	80	96

1	2	3	4	5	6	7	8
46.	80.23	Figure of Pārśvanātha and others carved on a stele. (L.M. No. J. 846)	105×34	12th cent. A.D.	-do-	77	93
47.	80.24	Standing image of Pārśvanātha, 23rd Tīrthaṅkara. Snake coils in the background and hoods over the head. (L.M. No. J. 882)	129×33	11th cent. A.D.	Siron khurd Dist. Lalitpur	78	94
48.	80.25	Lintel showing Garuḍārūḍha Chakreśvarī, planets and some Tīrthaṅkaras (L.M. No. J. 883)	57×74	11th cent. A.D.	-do-	70	85
49.	80.26	Rāvaṇānugrahamūrti (L.M. No. 0.114)	67×48	12th cent. A.D.	Maihar (M.P.)	—	
50.	80.27	Jain <i>Yugaliā</i> . (L.M. No. 0.112)	68×50	12th cent. A.D.	-do-	84	99
51.	80.28	Ambikā, Yakshaṇī of 22nd Tīrthaṅkara Neminātha (L.M. No. 0.334)	62×43	11-12th cent. A.D.	-do-	75	91
52.	80.29	Head of Tīrthaṅkara.	28×18	8th cent. A.D.	Gwalior Fort		
53.	80.30	Female head bearing Sūrya and Chandra as ornaments.	24×18	8th cent. A.D.	-do-		
54.	80.40	Sahaśraliṅga.	27.5 ht.	10th cent. A.D.	Kalinjar Dist. Banda	23	29
55.	80.41	Stone piece showing <i>maṅgalaghata</i> with foliage.	16×13	11-12th cent. A.D.	Jamalpur Distt. Lalitpur		
56.	80.42	Part of a Vishṇu image now representing only Varāha incarnation.	27×20	11th cent. A.D.	Jamalpur Dist. Lalitpur	—	

1	2	3	4	5	6	7	8
57.	80.43	Fragmentary piece of a door jamb showing full vase with foliage and <i>bhāravāhaka</i> .	20×13	11th cent. A.D.	-do-	—	
58.	80.44	Part of a Sūrya image showing a figure of Mahāśvetā between his legs.	37×12	11th cent. A.D.	-do-	—	
59.	80.45	Upper part of some multi-handed female divinity probably Durgā.	32×31	11th cent. A.D.	-do-	—	
60.	80.46	Partly preserved portion of an image of Chāmuṇḍā.	31×14	11th cent. A.D.	-do-	—	
61.	80.47	Architectural piece showing <i>maṅgala kalaśa</i> and foliage.	36×26	11th cent. A.D.	-do-	—	
62.	80.48	Part of an image probably of Viṣṇu depicting some human figures including two bearded (<i>lambakūrcha</i>).	33×16	11th cent. A.D.	-do-	—	
63.	80.49	A stone piece showing five round balls being middle human-shaped.	20×21	11th cent. A.D.	-do-	—	
64.	80.50	Fragmentary part of Viṣṇu image.	12×8	11th cent. A.D.	-do-	—	
65.	80.51	Figure of roaring lion.	21×46	11th cent. A.D.	-do-	—	
66.	80.52	Upper part of an image of Gaṇapati.	18×20	12-13th cent. A.D.	Bansi Dist. Lalitpur	—	
67.	80.53	Fragmented upper part of Viṣṇu image.	20×19	12th cent. A.D.	-do-	—	

1	2	3	4	5	6	7	8
68.	80.54	Mutilated image of Gaṇeśa.	27×47	17th cent A.D.	Bansi Dist. Lalitpur	—	
69.	80.55	Upper part of some Brahmanical god.	18×25	12th cent. A.D.	-do-	—	
70.	80.56	Stone slab depicting three human figures. A man on the right corner is holding a conch-like object, in the middle a female figure is standing while remaining a male is holding a hilt of parasol.	28×28	11th cent. A.D.	-do-	—	
71.	80.57	Eight handed dancing Gaṇeśa in good state of preservation.	50×32	13-14th cent. A.D.	Bar Distt. Lalitpur	—	
72.	80.58	Icon of four-handed Vāmana carved in round.	53×22	9th cent. A.D.	V. Garia gaon Dist. Jhansi	14	17
73.	80.59	Part of a Sūrya image depicting Piṅgala and Rājhi	36×15	9th cent. A.D.	-do-	—	
74.	80.60	Part of a Viṣṇu image showing Fish and Boar incarnations.	18×28	11th cent. A.D.	-do-	—	
75.	80.61	Upper part of some standing attendant.	14×7	10th cent. A.D.	-do-	—	
76.	80.62	Mutilated head with jaṭājūṭa.	11×8	10th cent. A.D.	V. Pathari Dist. Jhansi	—	
77.	80.63	Goddess having a sword, trident and <i>khappar</i> in three hands, fourth being in the attitude of protection.	31×19	Appears to be modern	-do-	—	

1	2	3	4	5	6	7	8
78.	80.64	Figure of Sūrya depicted on stone slab.	62×44	10th cent. A.D.	Bar Dist. Lalitpur	—	
79.	80.65	Inscribed <i>Satī</i> pillar dated Samvata 1489	66×46	1432 A.D.	-do-	59	74
80.	80.66	<i>Satī-stambha</i> showing Sūrya, Chandra, Nakshatras and a hand in upper portion and a couple in the middle. Lower part was occupied by an inscription which is now peeled off.	65×30	17th cent. A.D.	Bar Dist. Lalitpur	—	
81.	80.67	Door-post depicting creeper <i>ghaṇṭāvalī</i> , <i>mīthuna</i> figures etc.	141×53	9th cent. A.D.	Garia gaon Dist. Jhansi	52	67
82.	80.68	<i>Satī</i> pillar showing a couple in one compartment and Sun, crescent and a hand in the other. Traces of some letters visible.	76×43	18th cent. A.D.	-do-	60	75
83.	80.69	Lintel showing <i>liṅgār-chana</i> and <i>navagrahas</i> .	117×50	9th cent. A.D.	-do-	57	72
84.	80.70	Damaged part of a pillar showing a male figure.	42×18	10th cent. A.D.	Jhansi		
85.	80.71	Fraction of Viṣṇu image with only sides and lower portions extant, shows <i>daśāvatāras</i> and <i>parivāradevatās</i> .	65×71	9th cent. A.D.	Pathari Dist. Jhansi	8	10
86.	80.72	Śiva <i>liṅga</i> including all three parts— <i>Brahma Bhāga</i> , <i>Viṣṇu Bhāga</i> and <i>Rudra Bhāga</i> . <i>Brahma Sūtra</i> incised on the <i>Rudra Bhāga</i> .	69×21	12th cent. A.D.	-do-	—	

1	2	3	4	5	6	7	8
87.	81.1	Inscribed Slab. Letters engraved in the columns constitute probably a <i>devī-mantra</i> which begins with 'Om namo' and ends with 'Swāhā'.	68×62	12th cent. A.D.	Siron Khurd Dist. Lalitpur	—	
88.	81.2	Architectural member showing <i>chaitya mukha</i> and <i>Kirtimukha</i> .	50×51	11th cent. A.D.	-do-	—	
89.	81.3	Standing image of Śiva-Pārvatī in <i>ālīngana</i> pose.	54×47	11th cent. A.D.	-do-	25	31
90.	81.4	Two-handed Vāmana holding an umbrella.	53×42	10th cent. A.D.	-do-	12	15
91.	81.5	Headless male figure seated on high seat.	43×33	10th cent. A.D.	-do-	61	76
92.	81.6	Standing Sūrya image with attendants and Ūshā.	48×53	10th cent. A.D.	-do-	38	45
93.	81.7	Architectural piece of a temple.	58×56	10th cent. A.D.	-do-	—	
94.	81.8	Doorjamb showing two dikpalas—Agni and Indra with their respective mounts.	56×53	11th cent. A.D.	-do-	44	52+ 53
95.	81.9	A stone slab depicting Agni, Balarāma and a female figure.	45×47	11th cent. A.D.	-do-	19	23+ 24
96.	81.10	Rāvaṇānugrahamūrti	78×48	11th cent. A.D.	-do-	—	
97.	81.11	Lintel of a door carved with Navagrahas, Śiva, Garuḍārūḍha Lakshmī-Nārāyaṇa and art-motifs.	98×49	11th cent. A.D.	-do-	56	71

1	2	3	4	5	6	7	8
98.	81.12	<i>Charaṇa chaukī</i> of a Tīrthaṅkara image showing <i>lāñchhana</i> monkey (<i>Vānara</i>) and other figures.	27×37	11th cent. A.D.	V. Siron khurd Dist. Lalitpur	—	
99.	81.13	Capital with atlantes figures.	32×32	11th cent. A.D.	-do-	63	78
100.	81.14	<i>Umāliṅganamūrti</i> .	42×45	11th cent. A.D.	-do-	25	
101.	81.15	Six-handed dancing Gaṇeśa.	44×44	10th cent. A.D.	-do-	33	40
102.	81.16	Four-handed image of Vāmana with ten incarnations and other <i>parivāra devatās</i>	93×76	10th cent. A.D.	-do-	13	16
103.	81.17	Standing image of Nṛisimha incarnation of Viṣṇu	27×37	10th cent. A.D.	-do-	10	13
104.	81.18	Designed stone slab.	33×25	11th cent. A.D.	-do-	—	
105.	81.19	Remaining part of an image shows a lion face.	12×10	11th cent. A.D.	-do-	—	
106.	81.20	Lower part of an image shows only feet of a deity and <i>apasamārapurusha</i> lying under him.	21×16	11th cent. A.D.	-do-	—	
107.	81.21	Fragmentary part of an image.	37×13	11th cent. A.D.	-do-	—	
108.	81.22	Side portion of some Brahmanical deity.	33×13	11th cent. A.D.	-do-	—	
109.	81.23	<i>Satī paṭṭa</i> in triangular shape showing sun crescent, a hand and a couple.	68×46	17th cent. A.D.	Garia gaon Dist. Jhansi	—	

1	2	3	4	5	6	7	8
110.	81.24	Door-sil depicting a roaring lion and a beautiful vase with foliage.	142×32	9th cent. A.D.	Garia gaon Dist. Jhansi	—	
111.	81.43	A Stone slab showing Gaṅgā in low relief.	51×27	14th cent. A.D.	V. Bijoli Dist. Jhansi	—	
112.	81.44	Female figure probably Gaṅgā in low relief, similar to 81.43.	42×28	14th cent. A.D.	-do-	—	
113.	81.45	Fourteen handed dancing image of Gaṇeśa carved in round	117×68	10th cent. A.D.	V. Siron khurd Dist. Lalitpur	34	41
114.	81.46	Seated four-handed image of Gaṇapati.	90×76	10th cent. A.D.	-do-	32	39
115.	81.47	Standing icon of Gaṇeśa.	52×52	10th cent. A.D.	-do-	31	38
116.	81.48	Stone slab showing musicians and male figures.	48×42	10th cent. A.D.	-do-	—	
117.	81.49	Pillar depicting <i>mithuna</i> -figures, musicians and dancers.	66×42	10th cent. A.D.	-do-	—	
118.	81.50	An architectural part with <i>Chaitya-mukha</i> .	91×47	10th cent. A.D.	-do-	—	
119.	81.51	Middle part of probably Rāvaṇānugrahamūrti.	45×45	10th cent. A.D.	-do-	—	
120.	81.52	Jamb showing Vāyu and Varuṇa and <i>jālī</i> work on the corner.	65×30	10th cent. A.D.	-do-	—	
121.	81.53	Fragmentary piece shows <i>Kīrtimukha</i> , Vidyā-dharas, miniature figures of Viṣṇu and others.	36×76	10th cent. A.D.	-do-	—	

1	2	3	4	5	6	7	8
122.	81.54	Broken stone piece shows dampatī in one corner and a female figure on the other.	44×31	10th cent. A.D.	V. Siron Khurd Dist. Lalitpur	—	
123.	81.55	Designed stone-slab.	67×30	10th cent. A.D.	-do-	—	
124.	81.56	Projected part of a pillar shows Vishṇu. To the left another form of Vishṇu is visible while right side depicts a man holding a fish and a <i>Chashaka</i> in his hands.	44×55	10th cent. A.D.	-do-	—	
125.	81.57	Rāvaṇānugrahamūrti in mutilated condition.	37×39	10th cent. A.D.	-do-	—	
126.	81.58	Side portion of Vishṇu image.	54×40	10th cent. A.D.	-do-	—	
127.	81.59	Stele carved on two sides.	13×29	10th cent. A.D.	-do-	—	
128.	81.60	Rāvaṇānugrahamūrti.	67×54	10th cent. A.D.	-do-	26	32
129.	81.61	Designed stone slab.	25×37	10th cent. A.D.	-do-	—	
130.	81.62	Part of a temple showing carving and garland bearer Vidyādhara on both the corners.	40×44	10th cent. A.D.	-do-	—	
131.	81.63	Revanta, son of Sun god and Piṅgala, an attendant of Sūrya both on horse back.	31×49.5	10th cent. A.D.	-do-	41	48

Inventory of sculptures

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1	2	3	4	5	6	7	8
132.	81.64	Side and lower part of Vishṇu image.	56×61	10th cent. A.D.	V. Siron Khurd Dist. Lalitpur	—	
133.	81.65	Capital with atlantes figures.	20×46	10th cent. A.D.	-do-	—	
134.	81.66	Stele showing three figures. One male figure is holding conch and club and rest two figures are badly mutilated.	51×57	10th cent. A.D.	-do-	—	
135.	81.67	Lower part of Rāvaṇā-nugrahaṃūrti.	44×50	10th cent. A.D.	-do-	—	
136.	81.68	Side part of some Śaivite image.	59×31	10th cent. A.D.	-do-	—	
137.	81.69	Mutilated image of Garuḍārūḍha Vishṇu.	48×39	10th cent. A.D.	-do-	—	
138.	81.70	Fragmented portion of Vishṇu icon shows incarnations, Prithvī, and Nāgapurushas. The principal image of god is missing.	48×52	10th cent. A.D.	-do-	—	
139.	81.71	Fraction of a lintel shows a beautiful figure of Sūrya and other grahas.	47×40	10th cent. A.D.	-do-	39	46
140.	81.72	Lower part of Rāvaṇā-nugrahaṃūrti.	34×39	10th cent. A.D.	-do-	—	
141.	81.73	Rāvaṇānugrahaṃūrti in bad state of preservation.	42×35	10th cent. A.D.	-do-	—	
142.	81.74	Fragmented part of Vishṇu image.	44×50	10th cent. A.D.	-do-	—	

1	2	3	4	5	6	7	8
143.	81.75	Part of a Vishṇu-image shows incarnations i.e. Rāma, Balarāma and Kalkin.	38×61	10th cent. A.D.	V. Siron Khurd Dist. Lalitpur	—	
144.	81.76	Pedestal part of some deity shows the traces of his feet and bull, foliage, <i>upāsaka</i> and attendants on the sides.	43×33	10th cent. A.D.	-do-	—	
145.	81.77	Mutilated carved stone used in a temple.	25×40	10th cent. A.D.	-do-	—	
146.	81.78	Pedestal showing the feet of two standing figures side by side. Below it Prithvī is flanked by attendants and donors on either side. On the extreme left two miniature figures of Vishṇu have been shown.	23×44	10th cent. A.D.	-do.	—	
147.	81.79	Lower part of some Brahmanical image.	37×54	10th cent. A.D.	-do-	—	
148.	81.80	Two-handed Lakshmī is shown within two pillars. She holds a stalked lotus in her left hand while the right is in <i>varadamudrā</i> .	48×35	10th cent. A.D.	-do-	—	
149.	81.81	Doorjamb depicting Pratihārī, Gaṅgā, <i>mithunas</i> , musicians and dancers.	119×37	10th cent. A.D.	-do-	53	68
150.	81.82	Upper part of Vishṇu image showing <i>Brahma-trayī</i> , some incarnations of Vishṇu and art-motifs.	39×57	10th cent. A.D.	-do-	—	

1	2	3	4	5	6	7	8
151.	81.83	Fragmented part of some Brahmanical image.	56×44	10th cent. A.D.	V. Siron Khurd Dist. Lalitpur	—	
152.	81.84	Upper part of probably Vishṇu image. Vidyā-dharas are holding <i>mukuta</i> above god's head.	41×54	10th cent. A.D.	-do-	—	
153.	81.85	Lower portion of Vishṇu icon.	34×73	10th cent. A.D.	-do-	6	6+7
154.	81.86	Stele depicting Dikpalas—Īśāna and Kubera.	60×53	10th cent. A.D.	-do-	—	
155.	81.87	<i>Śilāpaṭṭa</i> carved with Jālī pattern.	105×15	10th cent. A.D.	-do-	—	
156.	81.88	Headless female deity (Durgā) flanked by attendants and lion on each side.	42×42	10th cent. A.D.	-do-	—	
157.	81.89	Stone slab showing Gaṇeśa seated on <i>uchchāsana</i> in <i>rājalīlāsana</i> pose with Riddhi, Siddhi and Naṭarāja with female attendants.	25×37	10th cent. A.D.	-do-	30	36+37
158.	81.90	Mutilated figures of Vidyādhara-yugal and <i>patralatā</i> (foliage) carved on a stone slab.	53×55	10th cent. A.D.	-do-	—	
159.	81.91	Architrave with female face and ornamentation including conch placed on either side.	40×52	10th cent. A.D.	-do-	64	79
160.	81.92	Tympanium showing a dancing party.	61×102	10th cent. A.D.	-do-	66	81

1	2	3	4	5	6	7	8
161.	81.93	Rāvaṇānugrahamūrti.	72×55	10th cent. A.D.	V. Siron Khurd Dist. Lalitpur	27	33
162.	81.94	Lintel with <i>Brahmatrayi</i> , Navagrahas and Mātṛikas.	50.5× 122	10th cent. A.D.	-do-	58	73
163.	81.95	Sixteen handed dancing Gaṇeśa.	93×58	10th cent. A.D.	-do-	35	42
164.	81.96	Upper part of Umāliṅ- ganamūrti.	60.5× 61	11th cent. A.D.	-do-	—	
165.	81.97	Jamb showing figures of Śūlapuruṣa in two separate sides.	50×42	11th cent. A.D.	-do-	—	
166.	81.98	Four-handed Śiva in triply tilted pose (Tri- bhaṅgamudrā) carved in one niche and an attendant (Gaṇa) in the other.	46×38	11th cent. A.D.	-do-	—	
167.	81.99	A foot of colossal image of Hanumān over a crouching skeltoned lady obviously a <i>Rākshasī</i> .	57×33	10th cent. A.D.	-do-	22	28
168.	81.100	Mutilated image of Vāmana incarnation.	68×48	11th cent. A.D.	-do-	—	
169.	81.101	Bas-relief depicts two Dikpālas-Yama and Naiṛṛita.	54×49	11th cent. A.D.	-do-	48	60
170.	81.102	Stone slab with carvings.	25×46	11th cent. A.D.	-do-	—	
171.	81.103	Upper part of Viṣṇu image.	41×56	10th cent. A.D.	-do-	—	

1	2	3	4	5	6	7	8
172.	81.104	Capital of pillar shows two four-handed atlanteses and seated Gaṇapati in one compartment. One <i>Nāga puruṣa</i> is seen in clasped hands in one corner.	22×47	10th cent. A.D.	V. Siron Khurd Dist. Lalitpur	—	
173.	81.105	Three-sided depiction on a post represents Viṣṇu in the middle, Śiva in the right side and dāmpatī in the left.	42×47	10th cent. A.D.	-do-	—	
174.	81.106	Upper part of Umāliṅ-ganamūrti.	46×50	11th cent. A.D.	-do-	—	
175.	81.107	Lower portion of Viṣṇu image.	45×48	11th cent. A.D.	-do-	—	
176.	81.108	Stone slab with designed carvings.	24×29	11th cent. A.D.	-do-	—	
177.	81.109	Fragmented part of Viṣṇu image.	52×51	11th cent. A.D.	-do-	—	
178.	81.110	Capital of pillar with atlantes on two corners.	23×40	11th cent. A.D.	-do-	—	
179.	81.111	Rāvaṇānugrahamūrti.	56×46	11th cent. A.D.	-do-	28	34
180.	81.112	Standing image of Lakṣmī-Nārāyaṇa in <i>ālīṅgana</i> pose.	67×38	11th cent. A.D.	-do-	—	
181.	81.113	Stone slab decorated with creeperal design.	19×34	11th cent. A.D.	-do-	—	
182.	81.114	Lower part of Rāvaṇānugrahamūrti.	32×45	11th cent. A.D.	-do-	—	
183.	81.115	Rāvaṇānugrahamūrti.	45×43	11th cent. A.D.	-do-	—	

1	2	3	4	5	6	7	8
184.	81.116	Side lower part of Vishṇu image showing some incarnations.	39×34	10-11th cent. A.D.	V. Siron Khurd Dist. Lalitpur	—	
185.	81.117	Seated image of Sūrya in mutilated condition.	44×52	11th cent. A.D.	-do-	—	
186.	81.118	Śiva-Pārvatī in <i>ālīṅgana</i> pose.	47×44	11th cent. A.D.	-do-	—	
187.	81.119	Stone slab showing carvings.	21.5× 25×23	11th cent. A.D.	-do-	—	
188.	81.120	<i>Paṭṭa</i> showing Vishṇu seated on <i>kamalāsana</i> flanked by gadādevī and śaṅkhapuruṣa.	51×70	10th cent. A.D.	-do-	—	
189.	81.121	Lower part of Rāvaṇānu-grahamūrti.	46×54	11th cent. A.D.	-do-	—	
190.	81.122	Bust of Vishṇu image carved in round.	45×23	10th cent. A.D.	-do-	—	
191.	81.123	<i>Chaitya mukha</i> totally cheap off.	49×55	11th cent. A.D.	-do-	...	
192.	81.124	Head of Hanumān with open mouth. Traces of tail on the back visible.	57×51	10th cent. A.D.	-do-	—	
193.	81.125	Lintel of doorframe shows Brahmatrayī (Brahmā, Vishṇu, Maheśa) with their spouses, Navagrahas and Sapta Mātrikās.	44×105	11th cent. A.D.	-do-	—	
194.	81.126	Stone slab with carvings.	27×23	11th cent. A.D.	-do-	—	
195.	81.127	Headless lion with two human figures in front of forelegs.	41×52	11th cent. A.D.	-do-	—	

1	2	3	4	5	6	7	8
196.	81.128	Stone slab with designs in one side.	17.5×46	11th cent. A.D.	V. Siron Khurd Distt. Lalitpur	—	
197.	81.129	<i>Siradala</i> (lintel) shows trinity (Brahmā, Viṣṇu and Maheśa), Navagrahas and Sapta mātṛikās.	53×105	11th cent. A.D.	-do-	—	
198.	81.130	Lower and side part of Viṣṇu image.	55×56	10th cent. A.D.	-do-	—	
199.	81.131	Stone slab with carvings.	21×47	11th cent. A.D.	-do-	—	
200.	81.132	Two-sided carved stone-slab.	22×35	11th cent. A.D.	-do-	—	
201.	81.133	Remaining portion of an image shows feet of the god (Viṣṇu), incarnations and <i>parivāradevatās</i> carved on the sides.	77×81	11th cent. A.D.	-do-	—	
202.	81.134	Door jamb showing <i>Triśūlapurusha</i> on two sides.	43×36	11th cent. A.D.	-do-	—	
203.	81.135	Mutilated lower part of an unidentified deity.	41×50	10th cent. A.D.	-do-	62	77
204.	81.136	Part of a temple showing carvings and vidyādhara.	51×89	11th cent. A.D.	-do-	—	
205.	81.137	Architectural part with deeply cut space for probably carving human-head which is wanting.	41×48	11th cent. A.D.	-do-	—	

1	2	3	4	5	6	7	8
206.	81.138	Lower and side part of Vishṇu image.	63 × 62	10th cent. A.D.	V. Siron Khurd Dist. Lalitpur	—	
207.	81.139	Capital of door with atlantes on two sides.	11 × 54 × 38	11th cent. A.D.	-do-	—	
208.	81.140	Stone slab with carvings.	33 × 67 × 46	11th cent. A.D.	-do-	—	
209.	81.141	Pillar shows some incarnations of Vishṇu, Garuḍa and other figures.	85 × 32	11th cent. A.D.	-do-	20	25
210.	81.142	Stone slab depicting two dikpālas—Kubera and Īśāna.	52 × 34	8th cent. A.D.	-do-	51	65 + 66
211.	81.143	Part of a temple with carvings.	56 × 66	11th cent. A.D.	-do-	—	
212.	81.144	Stone slab shows four-handed Brahmā in one compartment and an attendant in the other.	35 × 31 × 21	10th cent. A.D.	-do-	43	50 + 51
213.	81.145	Side part of Vishṇu image shows some incarnations and remaining lower portion occupied with only feet of the god and other mutilated figures.	51 × 55	11th cent. A.D.	-do-	—	
214.	81.146	Stone slab with carvings.	42 × 61	11th cent. A.D.	-do-	—	
215.	81.147	Stone slab showing two dikpālas—Yama and Nairṛita.	58 × 57	11th cent. A.D.	-do-	47	58 + 59

1	2	3	4	5	6	7	8
216.	81.148	Stele shows <i>Garudārūdhā</i> Vishṇu in one part and Lakshmī on the other.	48 × 46	11th cent. A.D.	V. Siron Khurd Dist. Lalitpur	4	4
217.	81.149	Architrave depicting Śiva in one compartment and <i>triśūla puruṣha</i> in the other.	46 × 29	11th cent. A.D.	-do-	—	
218.	81.150	Slab showing dancers and musicians.	29 × 36	11th cent. A.D.	-do-	—	
219.	81.151	Upper part of Vishṇu image.	69 × 83	11th cent. A.D.	-do-	—	
220.	81.152	Leg of Hanumān. A dagger is attached with it. The right leg which is now totally mutilated, seems to be elevated.	67 × 28	10th cent. A.D.	-do-	—	
221.	81.153	Door-jamb depicting some figures.	33 × 86	10th cent. A.D.	-do-	54	69
222.	81.154	Mutilated image of <i>Garudārūdhā</i> Vishṇu.	45 × 33	11th cent. A.D.	-do-	—	
223.	81.155	A stone slab carved with figures on two sides, one is totally mutilated and other is two-handed attendant.	46 × 39	11th cent. A.D.	-do-	—	
224.	81.156	Doorsil showing the fight of a lion and an elephant. <i>Mahāvata</i> is seen on the back of an elephant and a man is surmounted on the tail of lion.	29 × 87	11th cent. A.D.	-do-	—	

1	2	3	4	5	6	7	8
225.	81.157	Architrave showing Agni in one corner and Indra on the other flanked with fine <i>jālī</i> -work.	70×35× 27	11th cent. A.D.	V. Siron Khurd Dist. Lalitpur	—	
226.	81.158	Stone slab depicting full blown lotus on two sides.	49×39× 27	11th cent. A.D.	-do-	—	
227.	81.159	Denuding lady carved on the stone slab.	79×40× 15	11th cent. A.D.	-do-	—	
228.	81.160	Stele with <i>padmahastā</i> Lakshmī, series of <i>kīrtimukhas</i> , Vidyādhara and <i>jālī</i> work.	86×41	11th cent. A.D.	-do-	—	
229.	81.161	Part of a temple with design.	51×98	11th cent. A.D.	-do-	—	
230.	81.162	Nṛisimha (man-lion) incarnation of Viṣṇu.	52×44	10th cent. A.D.	-do-	11	14
231.	81.163	Slab decorated with foliage and fine carvings. A garland bearer vidyādhara is seen on each side.	51×50	11th cent. A.D.	-do-	—	
232.	81.164	Conical slab showing musicians and dancers.	31×37	11th cent. A.D.	-do-	—	
233.	81.165	A stone slab carved on three sides with some deities who are now mutilated. Probably Viṣṇu on two sides and Dampatī on the extreme left.	44×51	11th cent. A.D.	-do-	—	
234.	81.166	Doorjamb with depiction at three sides. Projected part shows Rāma and the other represents with Paraśurāma. To the left one couple is shown standing.	49×54	10-11th cent. A.D.	-do-	17	20+ 21

1	2	3	3	5	6	7	8
235.	81.167	Lower and side portion of Vishṇu image showing some avatāras, Lakshmī, chakra purusha and <i>Nāga</i> figurines.	55×67	11th cent. A.D.	V. Siron Khurd Dist. Lalitpur	—	
236.	81.168	Upper part of Vishṇu image in mutilated condition.	55×61	11th cent. A.D.	-do-	—	
237.	81.169	Stele with the depictions of denuding apasarā, Agni, Indra and fine <i>jālī</i> work surmounted with <i>kīrtimukhas</i> .	62×49	10th cent. A.D.	-do-	45	54+ 55
238.	81.170	Capital of a pillar showing two atlantes <i>Nāga purusha</i> and seated Gaṇapati.	21×50× 44	11th cent. A.D.	-do-	—	
239.	81.171	Part of a temple with female face with hands, <i>kīrtimukha</i> and other decorations.	55×66	11th cent. A.D.	-do-	—	
240.	81.172	Stone slab with fine carvings and two <i>apasarās</i> carved in the middle.	87×38	11th cent. A.D.	-do-	—	
241.	81.173	Stele showing depiction on two sides. One is occupied by four-handed Śiva and the other by two-handed Gaṇa.	40×34× 38	11th cent. A.D.	-do-	—	
242.	81.174	Part of a temple shows carvings and a four-handed figure of Lakshmī.	26×83	11th cent. A.D.	-do-	—	
243.	81.175	Colossal image of Hanumān.	150×50	10th cent. A.D.	-do-	21	26+ 27

1	2	3	4	5	6	7	8
244.	81.176	Pillar depicts dancing Gaṇeśa and a man seated on high seat.	65×58× 26	11th cent. A.D.	V. Siron Khurd Dist. Lalitpur	36	43
245.	81.177	Pillar depicts dancing Gaṇeśa and a lady with swan.	69×54× 18	11th cent. A.D.	-do-	37	44
246.	81.178	Part of a temple with carvings.	48×81× 17	11th cent. A.D.	-do-	—	
247.	81.179	Fragmented part of a temple shows vidyādhara hovering in the air.	58×85	11th cent. A.D.	-do-	—	
248.	81.180	Stele showing Rāma. Upper part of his body is wanting.	69×31	9th cent. A.D.	-do-	18	22
249.	81.181	Lintel of a doorframe shows two gods of trinity Brahmā and Viṣṇu, Navagrahas and Mātrikās.	60×99	11th cent. A.D.	-do-	—	
250.	81.182	Door jamb depicting dikpālas-Naiṣṛita and Īśāṇa with Śārdūla in right corner.	60×46	11th cent. A.D.	-do-	—	
251.	81.183	Stone slab showing Indra and Agni with their mounts.	58×49	11th cent. A.D.	-do-	46	56+ 57
252.	81.184	Part of a temple with fine carvings.	46.8×52	11th cent. A.D.	-do-	—	
253.	81.185	Multi-handed statue of some deity carved in round. The head, feet and hands are wanting hence could not be identified.	98×60	11th cent. A.D.	-do-	—	

1	2	3	4	5	6	7	8
254.	81.186	Thick Stone slab showing a figure of Garuḍa in <i>namaskāra-mudrā</i> in a niche.	52×51	11th cent. A.D.	V. Siron Khurd Dist. Lalitpur	—	
255.	81.187	Stone slab beautifully carved on two sides.	31×46× 49	11th cent. A.D.	-do-	—	
256.	81.188	Vishṇu seated in meditation on <i>padmāsana</i> . A female figure with lotus in her hand has been carved out on each corner.	41×69	10th cent.	-do-	3	3
257.	81.189	Stone slab shows Vishṇu in one corner and a couple in the other. The middle—projected part depicts a standing figure of some deity probably of Vishṇu with traces of <i>upāsaka</i> .	50×51	11th cent. A.D.	-do-	—	
258.	81.190	Projected part of a stone slab shows Vishṇu with mutilated hands. To his right a couple is standing while in the left another Vishṇu figure, with icons changed in hands, is shown.	49×57	11th cent. A.D.	-do-	7	8+9
259.	81.191	Doorjamb depicts a standing figure of Lakshmī and Śārdūla on the corner.	59×35	11th cent. A.D.	-do-	42	49
260.	81.192	Beautiful depiction of two dikpālas—Vāyu and Varuṇa in the niches carved on a stone slab.	54×39	8th cent. A.D.	-do-	49	61+ 62

1	2	3	4	5	6	7	8
261.	81.193	Jamb shows two lords of west and north-west directions Varuṇa and Vāyu with their mounts.	57×52	11th cent. A.D.	V. Siron Khurd Dist. Lalitpur	50	63+ 64
262.	81.194	A coping stone depicts dwarf incarnation of Viṣṇu in a <i>rathikā</i> .	26×76	10th cent. A.D.	-do-	15	18
263.	81.195	Between two ornamented pillars a beautiful image of Trivikrama has been carved out.	49×59	10th cent. A.D.	-do-	16	19
264.	81.196	Ornamented beautiful pillar showing atlantes, Nāgapurushas, kīrtimukhas and foliage.	87×33	10th cent. A.D.	-do-	65	80
265.	81.197	Fragmented part of a temple shows carvings, garland-bearers.	64×122	11th cent. A.D.	-do-	—	
266.	81.198	Stele showing a beautiful figure of Sun god along with grahas, Kārttikeya and Viṣṇu.	47×73× 28	10th cent. A.D.	-do-	40	47
267.	81.199	Lintel of a doorframe shows trinity with their spouses. Navagrahas and Mātṛikās.	51×153	11th cent. A.D.	-do-	—	
268.	81.200	Torso carved in round.	56×17	11th cent. A.D.	-do-	—	
269.	81.201	Torso decorated with several ornaments.	41×16	11th cent. A.D.	-do-	—	
270.	81.202	Only waist part of male deity.	21×13	11th cent. A.D.	-do-	—	

Inventory of sculptures

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1	2	3	4	5	6	7	8
271.	81.203	Bust showing <i>mekhalā</i> , <i>urumāla</i> and a part of <i>yajñopavīta</i> .	20×16	11th cent. A.D.	V. Siron Khurd Dist. Lalitpur	—	
272.	81.204	Lower part of an image but without feet.	32×13	11th cent. A.D.	-do-	—	
273.	81.205	Bust decorated with many ornaments. This was four-handed image carved in round, probably of Vishṇu.	32×14	11th cent. A.D.	-do-	—	
274.	81.206	Bust of an image representing Vāmana.	34×16	11th cent. A.D.	-do-	—	
275.	81.207	Image of Vāmana without feet and head.	38×17	11th cent, A.D.	-do-	—	
276.	81.208	Two-handed female deity decked with usual ornaments.	31×15	11th cent. A.D.	-do-	—	
277	81.209	Fragmented piece shows headless figurine of <i>Śaṅkha</i> purusha.	16×11	11th cent. A.D.	-do-	—	
278.	81.210	Bust of Vishṇu image.	27.5×13.5	11th cent. A.D.	-do-	—	
279.	81.211	Side upper part of Vishṇu image.	41×19	10th cent. A.D.	-do-	9 11+	12
280.	81.212	Four-handed Indra with his mount Airāvata.	37×15	11th cent. A.D.	-do-	—	
281.	81.213	Fragmentary upper part of Vishṇu image.	25×17	11th cent. A.D.	-do-	—	
282.	81.214	Fraction of an image of Vishṇu.	28×7	11th cent. A.D.	-do-	—	
283.	81.215	Bust of a standing female deity with <i>ghaṭa</i> in her left hand.	34×23	11th cent. A.D.	-do-	—	

1	2	3	4	5	6	7	8
284.	81.216	Part of some Brahmanical deity shows Vishṇu's miniature figure.	23 × 38	11th cent. A.D.	V. Siron Khurd Dist. Lalitpur	—	
285.	81.217	Twin elephants and a crocodile seated back to back.	23 × 43	11th cent. A.D.	-do-	—	
286.	81.218	Fragmentary part of some image.	18 × 28	11th cent. A.D.	-do-	—	
287.	81.219	Part of a Brahmanical image shows miniature figure of Śiva and art motif.	20 × 17	11th cent. A.D.	-do-	—	
288.	81.220	Fraction of a Brahmanical image depicts Śiva.	11 × 17	11th cent. A.D.	-do-	—	
289.	81.221	Crocodile mouth with teeth.	10 × 19	11th cent. A.D.	-do-	—	
290.	81.222	Fragmented part of some icon shows three female attendants; a lion and a rat-like animal below the pedestal.	33 × 38	11th cent. A.D.	-do-	—	
291.	81.223	Śiva in a beautifully carved temple shaped stele.	58 × 51	10-11th cent. A.D.	-do-	24	30
292.	81.224	Two miniature figures on a <i>śilāpaṭṭa</i> in mutilated condition.	20.5 × 20.5	11th cent. A.D.	-do-	—	
293.	81.225	Mutilated part of Atlantes.	16.5 × 26	11th cent. A.D.	-do-	—	

Inventory of sculptures

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1	2	3	4	5	6	7	8
294.	81.226	Remaining part of Vishṇu image shows Matsyāvatāra, Varāha, Brahmā, Vidyādhara-couple and art motif.	33 × 24	11th cent. A.D.	V. Siron Khurd Dist. Lalitpur	—	
295.	81.227	Fraction of some Brahmanical image shows Brahmā and Vidyādhara-yugala.	31 × 26	11th cent. A.D.	-do-	—	
296.	81.228	Upper part of some icon belonging to Hindu pantheon.	25 × 49	11th cent. A.D.	-do-	—	
297.	81.229	Fragmented part of some deity holding a head of <i>maḥisha</i> . A dog-like animal is seen below the feet.	38 × 24	11th cent. A.D.	-do-	—	
298.	81.230	Upper part of an image of Vishṇu. Perforated halo of the god is flanked by Vidyādhara couple on each side. Only two incarnations—Fish and Tortoise are clear while others are mutilated. It is very interesting to note that five miniature <i>lingas</i> made in horizontal row have been carved in the background of Fish incarnation.	27 × 54	11th cent. A.D.	-do-	—	
299.	81.231	Part of some Brahmanical image shows a miniature figure of Vishṇu and art motifs. Presence of three prongs of <i>Śūla</i> confers its Śaivite character.	43 × 15	11th cent. A.D.	-do-	—	

1	2	3	4	5	6	7	8
300.	81.232	Lower part of Rāvaṇānugrahamūrti.	18×46	10th cent. A.D.	V. Siron Khurd Dist. Lalitpur	29	35
301.	81.233	Upper part of Viṣṇu image shows some incarnations i.e. Matsya, Rāma, Balarāma, Vāmana and Brahmā with spouse.	22×61	11th cent. A.D.	-do-	—	
302.	81.234	Fraction of some Brahmanical image probably of Śiva.	12×55	11th cent. A.D.	-do-	—	
303.	81.235	Mutilated part of a pillar shows some figurines.	25×33	11th cent. A.D.	-do-	—	
304.	81.236	Remaining part of Viṣṇu image depicts Chakra, an icon of the god, <i>Matsyāvatāra</i> and miniature figure of Brahmā.	44×14	11th cent. A.D.	-do-	—	
305.	81.237	Upper part of Viṣṇu icon shows a miniature figure of the god, Vidyādhara and some incarnations.	16×36	11th cent. A.D.	-do-	—	
306.	81.238	Fragmented part of some Brahmanical image.	20×39	11th cent. A.D.	-do-	—	
307.	81.239	Four handed Viṣṇu on the shoulders of flying Garuḍa.	39×47.5	11th cent. A.D.	-do-	5	5
308.	81.240	Crocodile and elephant seated back to back are decked with ornamenta- tion.	26×45	11th cent. A.D.	-do-	—	

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1	2	3	4	5	6	7	8
309.	81.241	Part of a temple with carving.	21 × 19	11th cent. A.D.	V. Siron Khurd Dist. Lalitpur	—	
310.	81.242	Fraction of Śaivite image shows beautiful perforated halo, Vidyādhara and other art motifs.	41 × 51	11th cent. A.D.	-do-	—	
311.	81.243	Upper part of some image probably of Viṣṇu.	24 × 15	11th cent. A.D.	-do-	—	
312.	81.244	Some Brahmanical god is depicted between the two pillars. It is in mutilated condition.	47 × 32	11th cent. A.D.	-do-	—	
313.	81.245	Two-bearded men probably grahas are seated in <i>rājalīlāsana</i> pose.	21 × 32	11th cent. A.D.	-do-	—	
314.	81.246	Mutilated upper part of Viṣṇu image.	31 × 47	11th cent. A.D.	-do-	—	
315.	81.247	Side part of Viṣṇu icon showing Lakṣmī and incarnations i.e. Varāha, Vāmana, Rāma and Buddha.	53 × 24	11th cent. A.D.	-do-	—	
316.	81.312	Part of a fragmented image of some Brahmanical deity probably Viṣṇu.	37 × 29	11th cent.	-do-	—	
317.	81.313	Fragment of a upright pillar.	45 × 18	11th cent. A.D.	-do-	—	
318.	81.314	Fragment, probably lower side portion of Viṣṇu image.	58 × 16	11th cent. A.D.	-do-	—	

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300.	81.232	Lower part of Rāvaṇānugrahamūrti.	18×46	10th cent. A.D.	V. Siron Khurd Dist. Lalitpur	29	35
301.	81.233	Upper part of Viṣṇu image shows some incarnations i.e. Matsya, Rāma, Balarāma, Vāmana and Brahmā with spouse.	22×61	11th cent. A.D.	-do-	—	
302.	81.234	Fraction of some Brahmanical image probably of Śiva.	12×55	11th cent. A.D.	-do-	—	
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306.	81.238	Fragmented part of some Brahmanical image.	20×39	11th cent. A.D.	-do-	—	
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308.	81.240	Crocodile and elephant seated back to back are decked with ornamenta- tion.	26×45	11th cent. A.D.	-do-	—	

Inventory of sculptures

125

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310.	81.242	Fraction of Śaivite image shows beautiful perforated halo, Vidyādhara and other art motifs.	41 × 51	11th cent. A.D.	-do-	—	
311.	81.243	Upper part of some image probably of Viṣṇu.	24 × 15	11th cent. A.D.	-do-	—	
312.	81.244	Some Brahmanical god is depicted between the two pillars. It is in mutilated condition.	47 × 32	11th cent. A.D.	-do-	—	
313.	81.245	Two-bearded men probably grahas are seated in <i>rājalīlāsana</i> pose.	21 × 32	11th cent. A.D.	-do-	—	
314.	81.246	Mutilated upper part of Viṣṇu image.	31 × 47	11th cent. A.D.	-do-	—	
315.	81.247	Side part of Viṣṇu icon showing Lakṣmī and incarnations i.e. Varāha, Vāmana, Rāma and Buddha.	53 × 24	11th cent. A.D.	-do-	—	
316.	81.312	Part of a fragmented image of some Brahmanical deity probably Viṣṇu.	37 × 29	11th cent.	-do-	—	
317.	81.313	Fragment of a upright pillar.	45 × 18	11th cent. A.D.	-do-	—	
318.	81.314	Fragment, probably lower side portion of Viṣṇu image.	58 × 16	11th cent. A.D.	-do-	—	

1	2	3	4	5	6	7	8
319.	81.315	Mutilated side portion of some Brahmanical icon.	68×13	11th cent. A.D.	V. Siron Khurd Dist. Lalitpur	—	
320.	81.316	Pedestal of Vishṇu image showing only feet of the god and Pṛithvī flanked by <i>Nāgapurushas</i> .	17×25	11th cent. A.D.	-do-	—	
321.	81.317	A figure of Vishṇu seated on high seat in <i>rājālīlāsana</i> pose.	36×33	10th cent. A.D.	-do-	—	
322.	81.318	Fragment of Śaivite image, consisting of <i>āyudha trisūla</i> , miniature figures of Brahmā and Vishṇu, Vidyādhara and art motifs.	30×51	11th cent. A.D.	-do-	—	
323.	81.319	Fragmented stele showing the figures of <i>dampatī</i> and four-handed atlantes.	47×20	11th cent. A.D.	-do-	—	
324.	81.320	Broken part of some Brahmanical deity (Brahmāṇī) shows a remaining foot and a swan.	16×17	11th cent. A.D.	-do-	—	
325.	81.321	Lower part of Sūrya-image.	37×35	11th cent. A.D.	-do-	—	
326.	81.322	Fragmentary upper side portion of an image of Sūrya.	31×17	11th cent. A.D.	-do-	—	
327.	81.323	Broken part of Vishṇu, image showing only the bust of <i>Śaṅkha-purusha</i> .	22×17	10th cent. A.D.	-do-	—	

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1	2	3	4	5	6	7	8
328.	81.324	Stone-slab depicting a female figure.	46 × 24	10th cent. A.D.	V. Siron Khurd Dist. Lalitpur	—	
329.	81.325	Lower part of an icon of Brahmā. Identifiable from his mount, swan.	41 × 46	10th cent. A.D.	-do-	—	
330.	81.326	Part of gargoyle with crocodile face.	33 × 27	10th cent. A.D.	-do-	—	
331.	81.327	Finial of a temple.	26 × 30	10th cent. A.D.	-do-	—	
332.	81.328	Fragment of some Brahmanical image representing probably Vishṇu.	59 × 17	11th cent. A.D.	-do-	—	
333.	81.329	Architectural stone carved on two-sides.	35 × 57	11th cent. A.D.	-do-	—	
334.	81.330	Carved stone-slab.	82 × 25	11th cent. A.D.	-do-	—	
335.	81.331	Mutilated female-head.	20 × 13	10th cent. A.D.	-do-	—	
336.	81.332	Upper part of some Śaivite image showing miniature <i>Panch-Śivaliṅgas</i> , Vidyādhara Brahmā and traces of art motifs.	19 × 29	11th cent. A.D.	-do-	—	
337.	81.333	A fragment shows a human figure holding a sword and a shield.	21 × 7	11th cent. A.D.	-do-	—	
338.	81.334	A mutilated four-handed image of Brahmā.	16 × 11	11th cent. A.D.	-do-	—	

1	2	3	4	5	6	7	8
339.	81.335	A pillar decorated with floral and geometrical designs along with four <i>ghaṭas</i> .	79 × 29	10th cent. A.D.	V. Siron Khurd Dist. Lalitpur	—	
340.	82.1	Heavy stone-slab shows a man fighting with an elephant. The features of a man are obliterated.	42 × 57	12th cent. A.D.	V. Banpur Distt. Lalitpur	—	
341.	82.2	A roaring lion attacking an elephant.	50 × 77	12th cent. A.D.	-do-	—	
342.	82.3	Capital of a pillar shows atlantes figures now in mutilated condition and <i>kīrtimukha</i> motifs.	51 × 53	12th cent. A.D.	-do-	—	
343.	82.4	Part of a <i>Chuabīsī</i> image depicting a headless figure of Tīrthañkara in meditating posture within a <i>rathikā</i> . On outsides are miniature figures of Tīrthañkaras, some of them in <i>daṇḍāsana</i> pose and some in <i>yogāsana</i> . Only eleven figures are extant and remaining are missing.	52 × 45	12th cent. A.D.	-do-	—	
344.	82.5	Stele carved with three Tīrthañkaras in <i>daṇḍāsana</i> pose. As usual they are naked and wears no ornament. A devotee is kneeling towards Tīrthañkaras of both the corners. A mutilated figure of Vidyādhara is seen on the left upper corner. The <i>paṭṭa</i> is broken from both the sides.	55 × 56	12th cent. A.D.	-do-	—	

Inventory of sculptures

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1	2	3	4	5	6	7	8
345.	82.12	A figure of four-handed Mahishamardinī Durgā is carved out in low relief.	13×7	14th cent. A.D.	Not known	—	—
346.	82.13	Head of an image probably of Viṣṇu.	10 cm. Ht.	10th cent. A.D.	-do-	—	—
347.	82.14	Only upper part of a trident must have worn by some Śaivite deity.	10×4	10th cent. A.D.	-do-	—	—
348.	82.15	Fragment shows small figure of Brahmā seated on lotus seat.	12×8	10th cent. A.D.	-do-	—	—

Glossary

A

Abhayamudrā	attitude of granting protection with raised right hand.
Adharapāna	the kissing of the lower lip of a female.
Adhishṭhāna	moulded basement of a temple.
Adhovastra	lower garment.
Ālīnganamudrā	embracing posture.
Āmalaka	crowning, lotiform member of śikhara.
Añjali	the open hands placed side by side and slightly hollowed.
Añkuśa	elephant-goad.
Ardhaparyāñkāśana	sitting at ease with one leg folded up horizontally and the other dangled freely.
Arghya	the projecting portion of the pīṭha for draining off the water profusely poured on liṅga.
Avatāra	the incarnation.
Avayaṅga	a kind of girdle, worn by Sūrya.
Āyudha	weapons, a kind of weapon or tool.

B

Bhāravāhakas	load-bearers.
Bodhivṛksha	auspicious tree.
Brahmatrayī	three great gods of Brahmanical pantheon—Brahmā, Viṣṇu and Maheśa (Śiva).

C

Chakra	discus, one of the Viṣṇu's emblem.
Chakra kuṇḍala	an ear-ornament shaped like wheel.
Chakra Puruṣa	Viṣṇu's emblem, discus personified.
Charaṇa chaukī	pedestal of an image.
Chashaka	wine-flask.

Chaturviṃśatimūrtis	Twenty-four forms of Viṣṇu.
Chaubīsī	an image showing twenty-four figures of deities.
Chaurī	flywhisk.
Chhatra	an umbrella, parasol.
Chhatrāvalī	tiers of parasoles.

D

Dampatī	a couple.
Daśāvatāras	ten incarnations of Viṣṇu.
Devadundubhi	the heavenly musicians playing with musical instruments.
Dharmachakra	wheel of law.
Dhyānamudrā	meditational posture.
Dikpālas	divine guardians of quarters—Indra, Agni, Yama, Nairṛita, Varuṇa, Vāyu, Kubera, Īśāṇa.

E

Ekadanta	an epithet of Gaṇeśa for having only one tusk.
Ekāvalī	a neck-ornament made of one string.

G

Gadā	mace, an emblem of Viṣṇu.
Gajasimhaśārdūla and makarī	a rampant leogryph standing on an elephant head and surmounted by grotesque crocodile head.
Gajamastaka	elephantine head.
Gajavadana	an epithet of Gaṇeśa for having elephantine face.
Gaṇa	dwarf follower of Śiva.
Ghaṭa	jar, vessel.
Ghaṭapallava	design of pot and foliage.

H

Hāra	necklace.
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J

Jālī	network.
Jaṭājūṭa	headdress showing matted hair locks.
Jhāñjha	cymbal.

K

Kaṭisūtra	waist cord.
Kaupīna	A small cloth to cover the private parts.
Kaustubhamāṇi	a celebrated gem obtained along with other thirteen jewels at the churning of the ocean and worn by Viṣṇu on his chest.
Kāyotsarga	the posture adopted by standing Tirthaṅkara.
Khaḍgāsana	same as kāyotsarga.
Khaṭvāṅga	human skull placed on a bone or staff.
Khaṭvāṅga puruṣa	the personification of khaṭvāṅga.
Kirīṭa mukuṭa	conical shaped crown.
Kīrtimukha	lion-like head constituting an art design of symbolical significance.
Kuṇḍala	an ear-ring.

L

Laḍḍū	a kind of sweatmeat and a symbol of Gaṇeśa.
Lalitāsana	easy posture of sitting with one leg folded on the seat and the other suspended below.
Lambodara	one who has large belly, an adjective of Gaṇeśa.
Lāṅgulākāra	legs stretched in opposite direction.
Lāñchhana	symbol.
Langoṭī	A strip cloth to cover the private parts.
Līṅga	symbol of Śiva in the form of a phallus.
Līṅgārchana	phallus-worship.

M

Mahāvata	elephant-rider.
Mahāpuruṣa-Lakṣhaṇa	characteristics of great men.
Mahisha	buffalo.
Majirā	small cymbals.
Makarī	crocodile pattern.
Maṅgala ghaṭa	an auspicious pot.
Maṅgala kalaśa	auspicious ornamented pot.
Mātṛikās	mother goddesses usually seven—Brahmāṇī, Vaiṣṇavi, Māheśvarī, Vārāhī, Kaumārī, Indrāṇī, Chāmuṇḍā.
Mekhalā	girdle strings.
Mesha	ram.
Mīthuna	loving pair.

Modakapātra	ambrosia pot.
Mṛidaṅga	drum.
Mukuṭa	crown.
Muktāyajñopavīta	pearl sacred thread.

N

Nāga-Nāgī	mythical snake divinities.
Nāgarajju	a rope intertwined with nāga figures.
Nāgayajñopavīta	snake worn as the sacred thread.
Namaskāramudrā	posture of adoration, clasped hands.
Navagrahas	nine planets.
Nṛitya mudrā	dancing posture.
Nūpur	anklets.

P

Pādapiṭha	upper portion of a pedestal.
Padma	lotus.
Padmahastā	holding lotus in her hand.
Padmāṅkita	marked with lotus.
Paraśu	battle-axe.
Paridhāna	dress, garment, adornment.
Parikara	surrounding.
Parivāradevatās	family divinities of a god.
Paṭakā	a sash to be wrapped round the body.
Prabhāmaṇḍala	halo or nimbus.
Pṛithvī	earth-goddess.
Pūrṇa ghaṭa	over-flowing vessel suggesting prosperity.

R

Rājālīlāsana	sitting posture as ardhaparyāṅka.
Rathikā	niche.
Rathikāvimba	figure carved in a niche.

S

Saṁvata	Vikrama era.
Saṅghātī	upper garment worn by Buddhist monks.
Saṅkha	conch-shell.

Saṅkha puruṣha	personification of a conch-shell.
Sarpa valaya	a bracelet shaped like a coiled snake.
Śārdūla	leogryph.
Sārī	Indian women's lower garment.
Śikhara	the super structure over the cella.
Śīlāpaṭṭa	a cliff.
Simhāsana	lion-throne.
Śrīvatsa	an auspicious mark usually shown on the chest of divinities.
Sruvā	sacrificial ladle usually held by Brahmā.
Stana hāra	a necklace, string of pearls coming down to the female breasts.
Sthānaka	standing posture.
Sukhāsana	sitting at ease.
Śūla	single pronged spear.
Sūrpakarna	broad ears, implied to Gaṇeśa.

T

Tarpaṇamudrā	attitude of gratification showing with open palms joined together.
Toraṇa	arched gateway.
Tribhaṅga	triply-tilted pose.
Triśūla	trident.
Triśūla puruṣha	personification of a trident.
Tūṇīra	a quiver which is used for keeping arrows.

U

Uchchāsana	high seat.
Udarabandha	stomach band.
Upāsaka	devotee.
Ūṇā	round mark on the forehead.
Urumāla	pearl strings coming down to the thighs.
Ūshṇīsha	cranial protuberance as a mark of high birth.
Uttariya	upper garment.

V

Vāhana	mount of deities.
Vaijayantīmālā	long garland of vaijayantī flowers.

Vanamālā	a long garland.
Varadamudrā	hand-gesture of bestowing boon.
Vidyādhara	celestial hovering in the air.
Vīṇā	lute, a musical instrument.
Vitarkamudrā	hand posture suggesting act of reasoning.

Y

Yajñopavīta	sacred thread.
Yogapaṭṭa	a sash wrapped over the legs.

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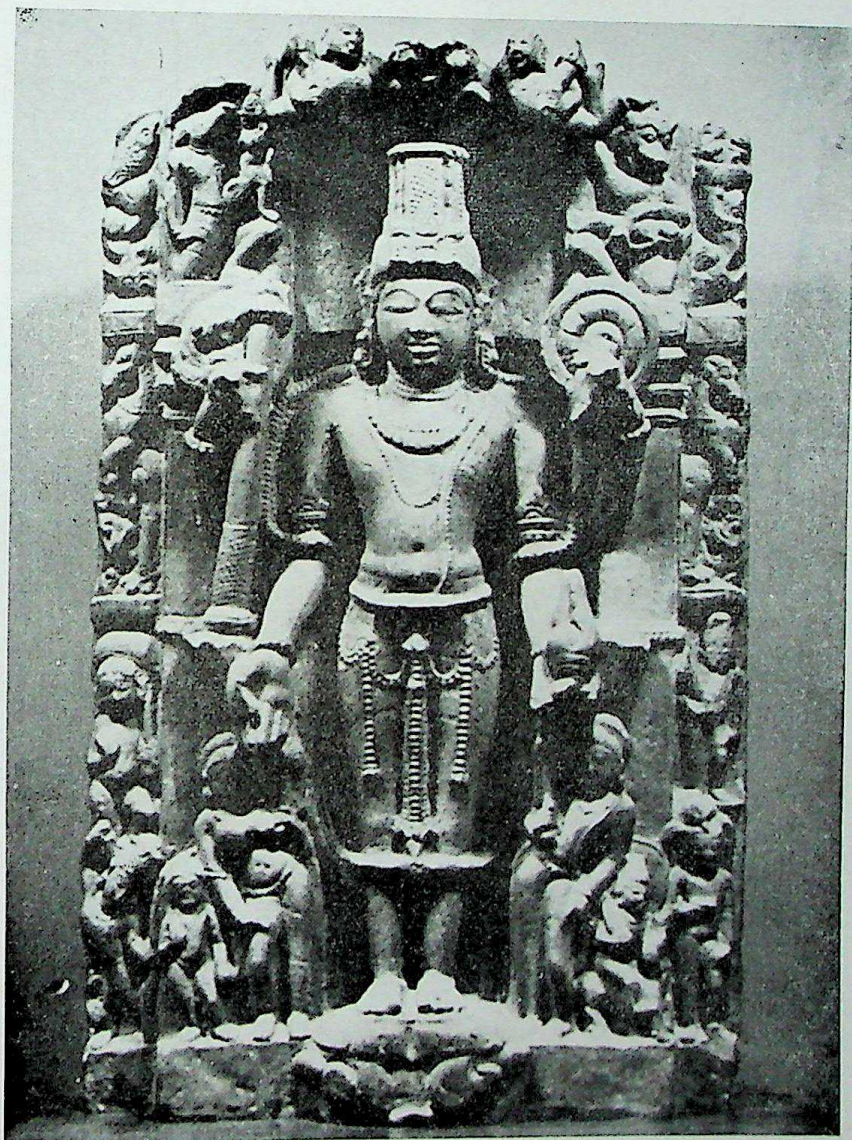


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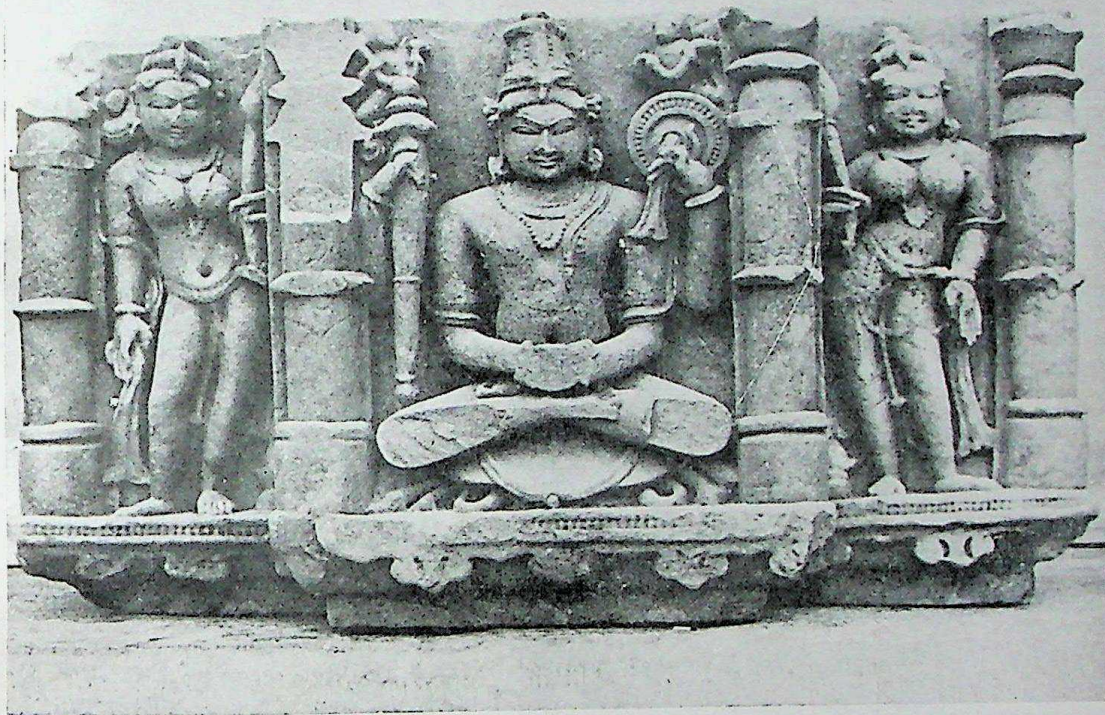


Fig. 3



Fig. 4



Fig. 5

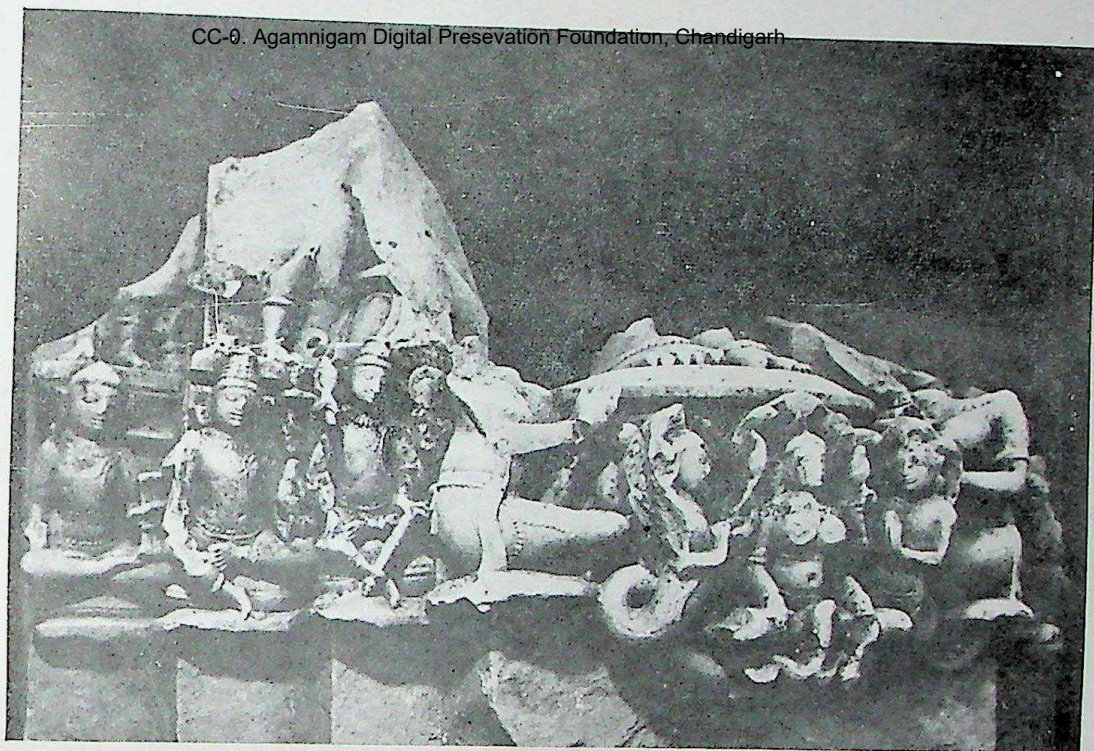


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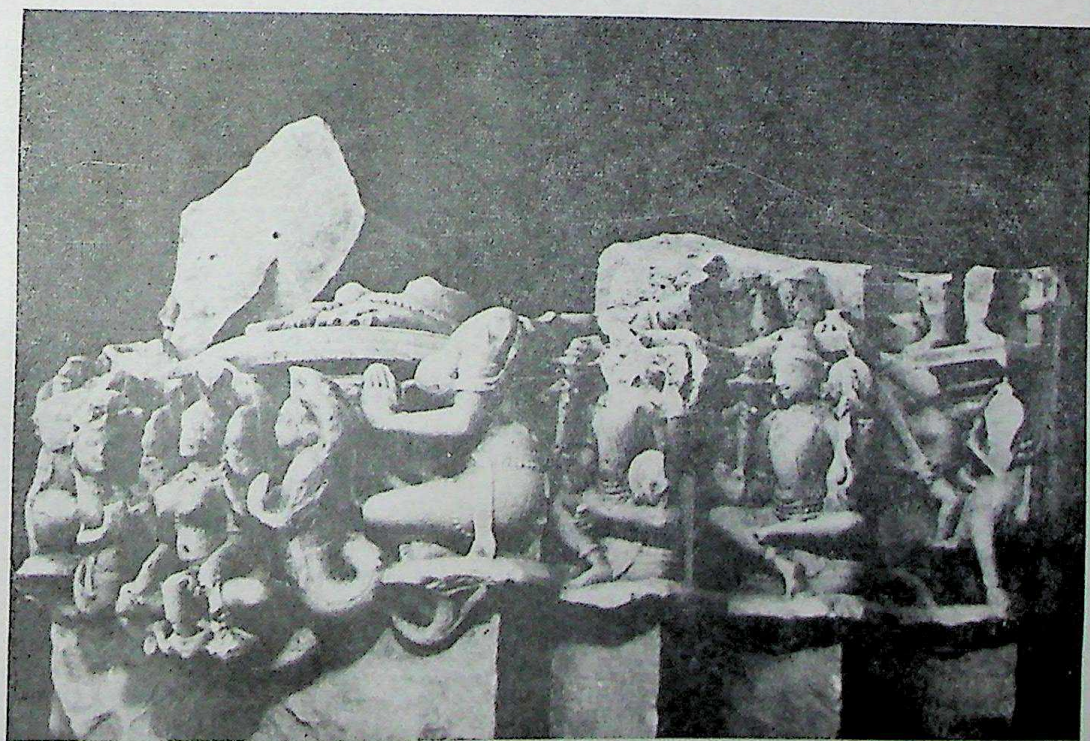


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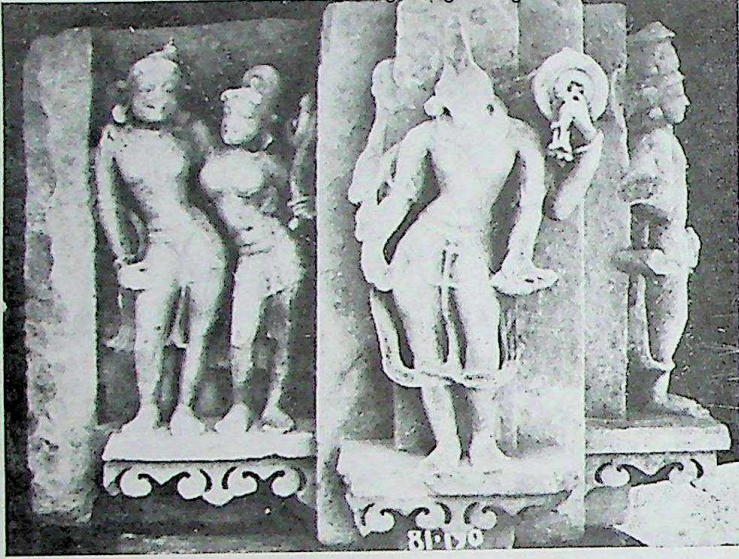


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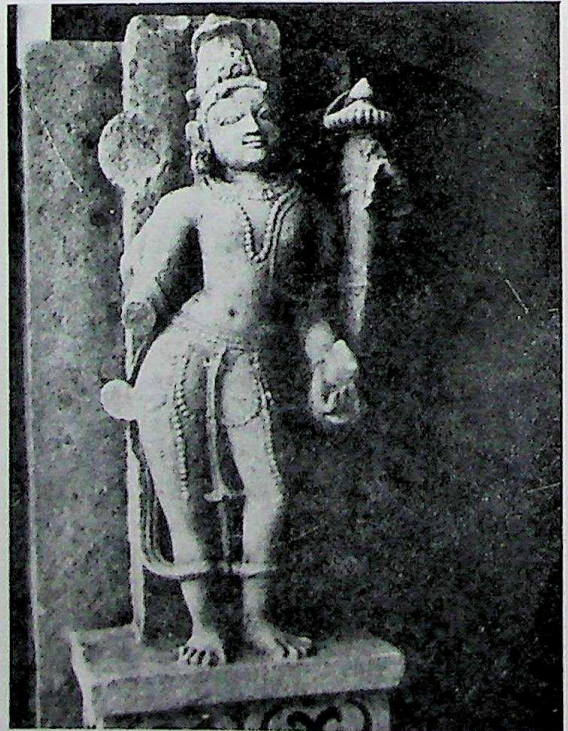


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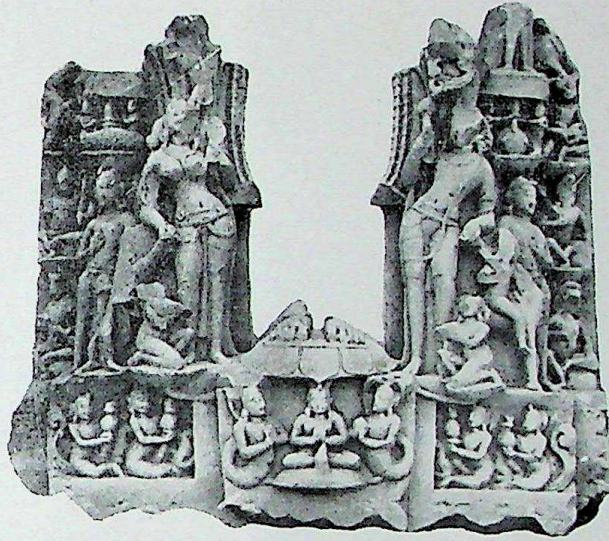


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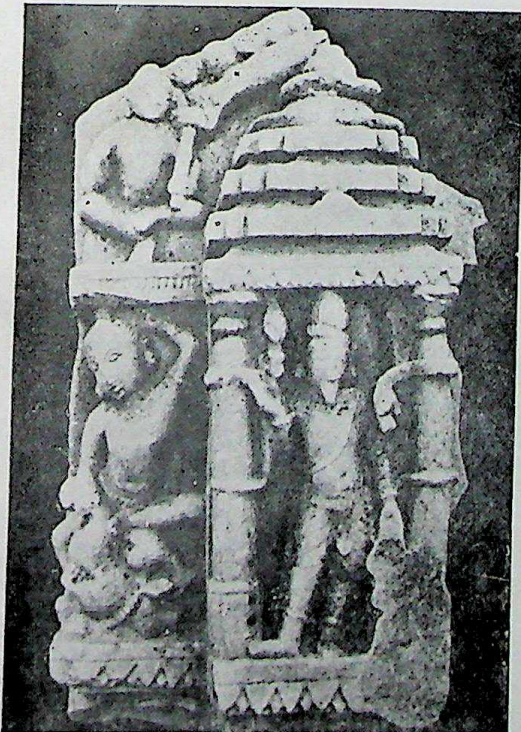


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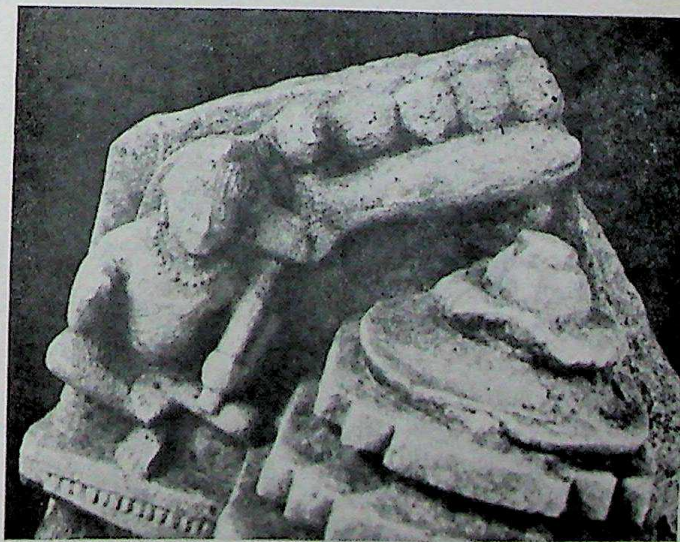


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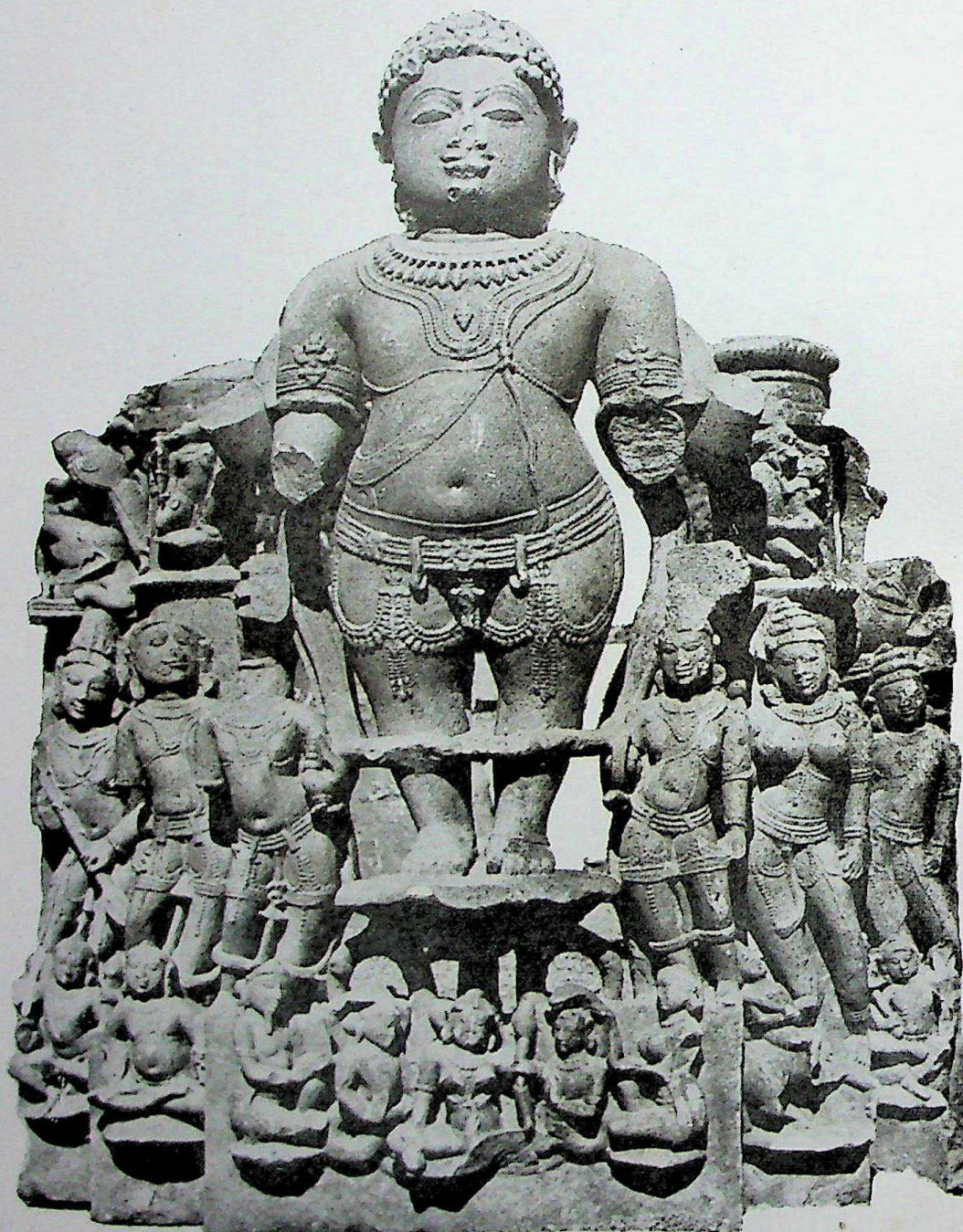


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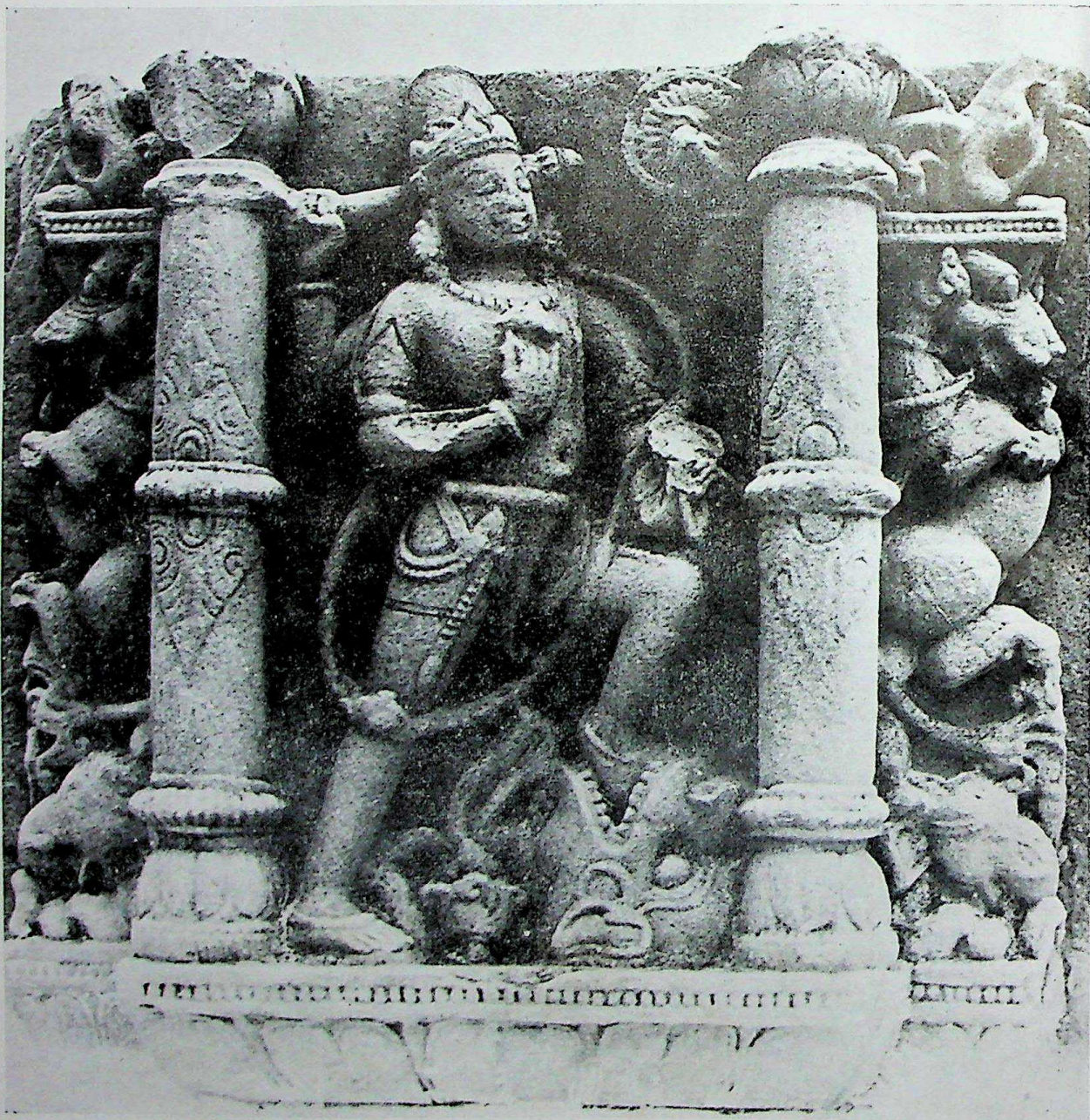


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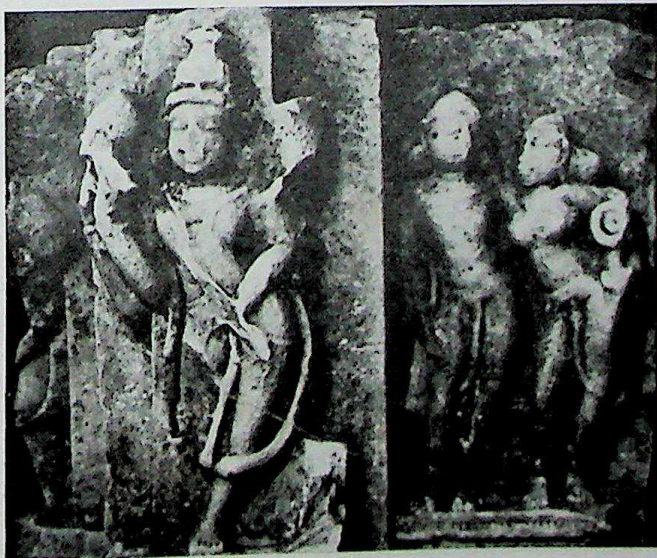


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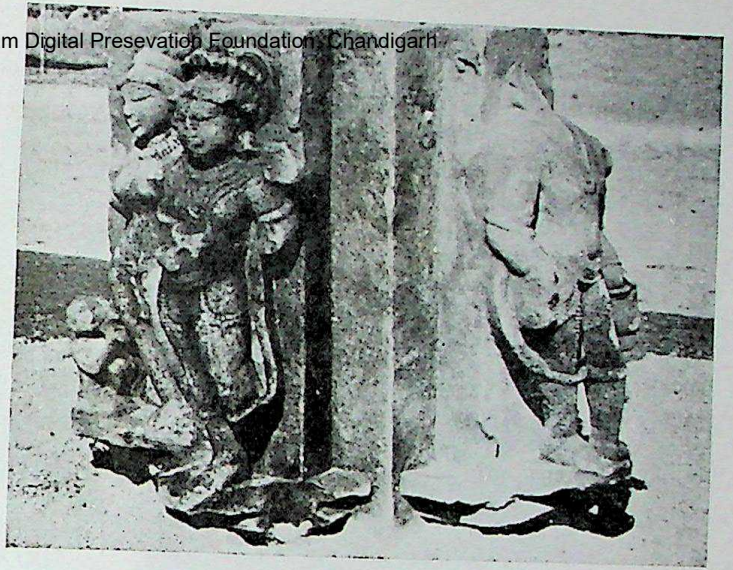


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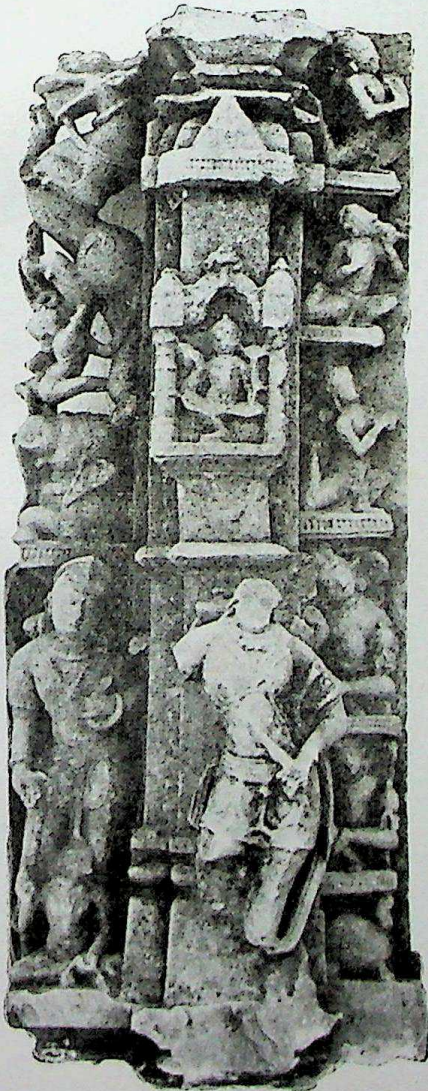


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Fig. 27



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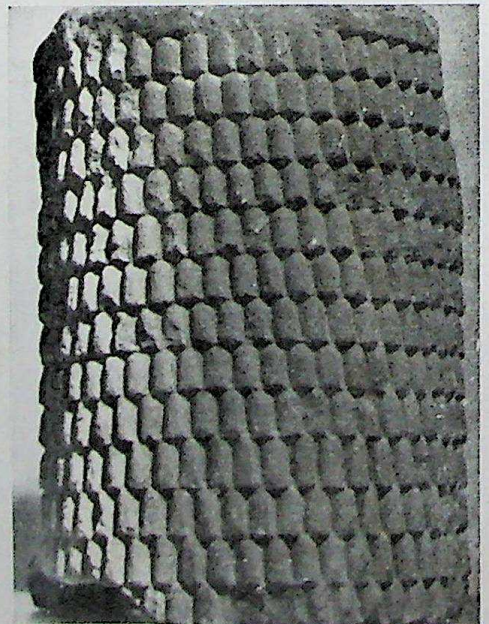


Fig. 29



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Fig. 31



Fig. 32



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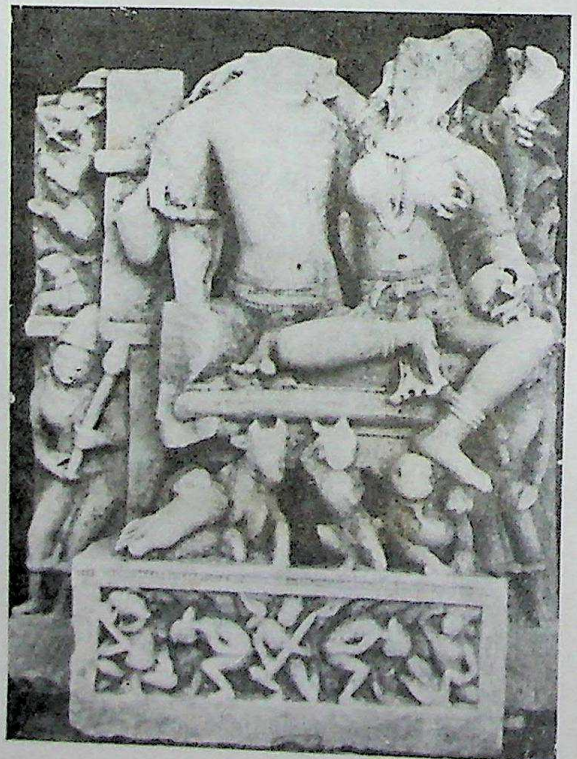


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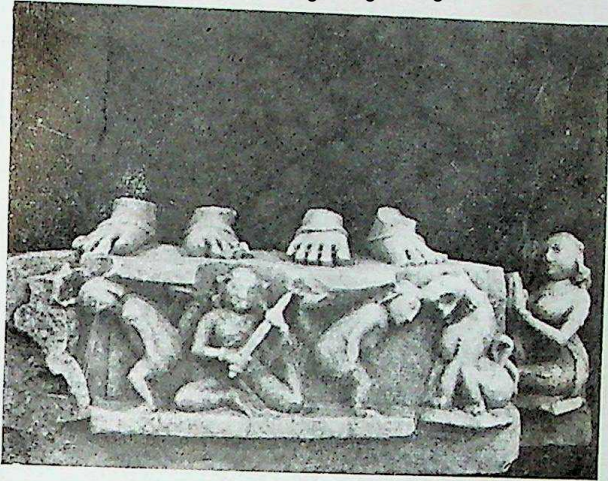


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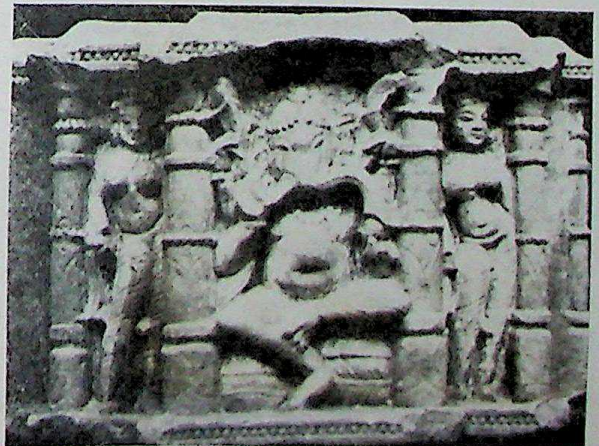


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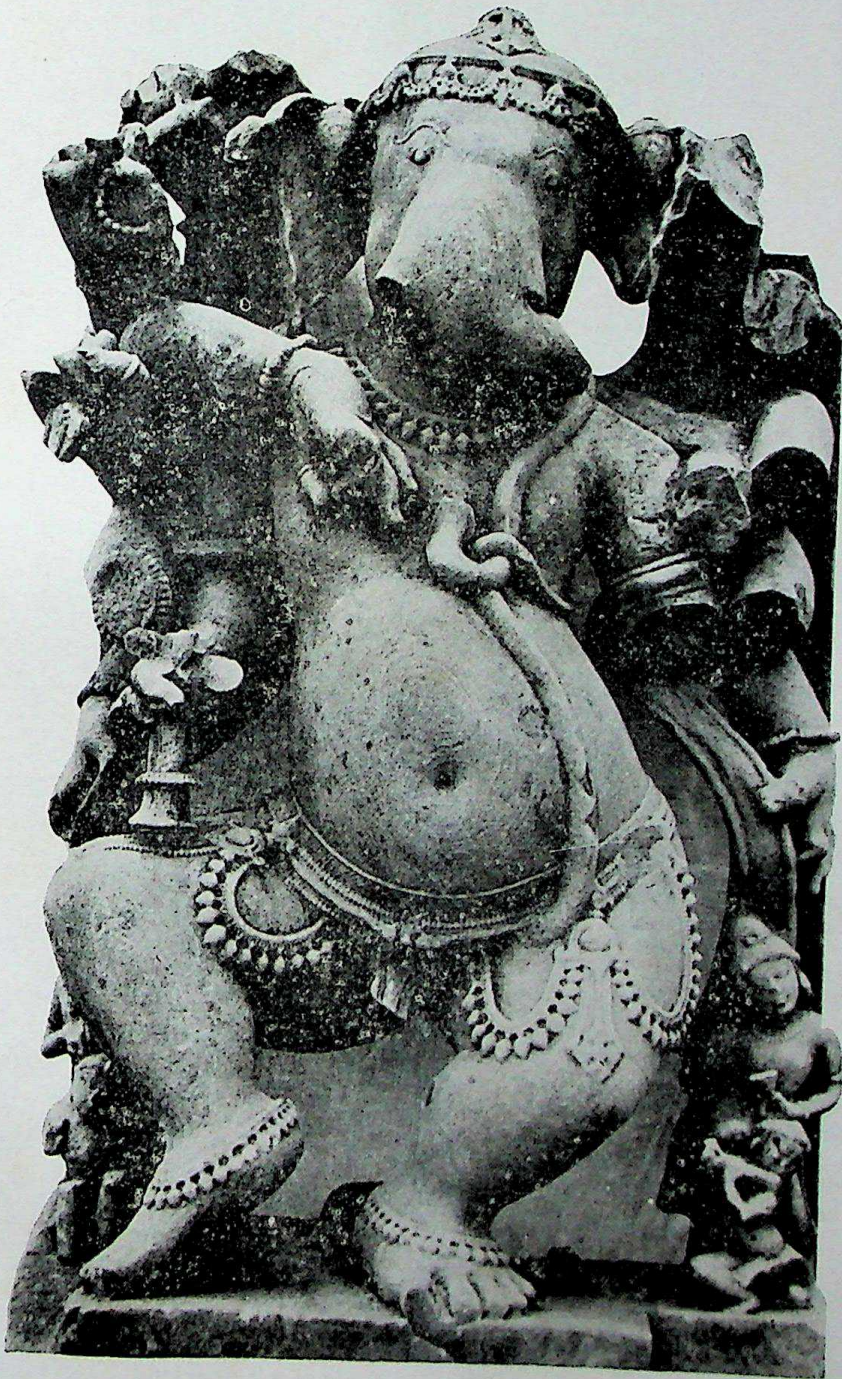


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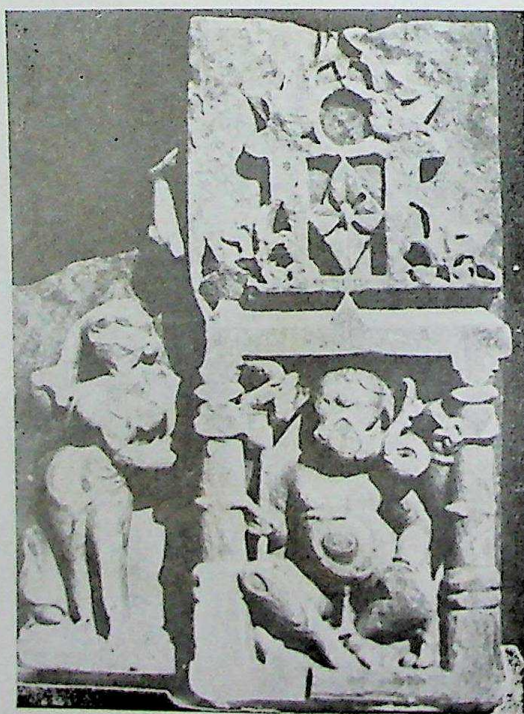


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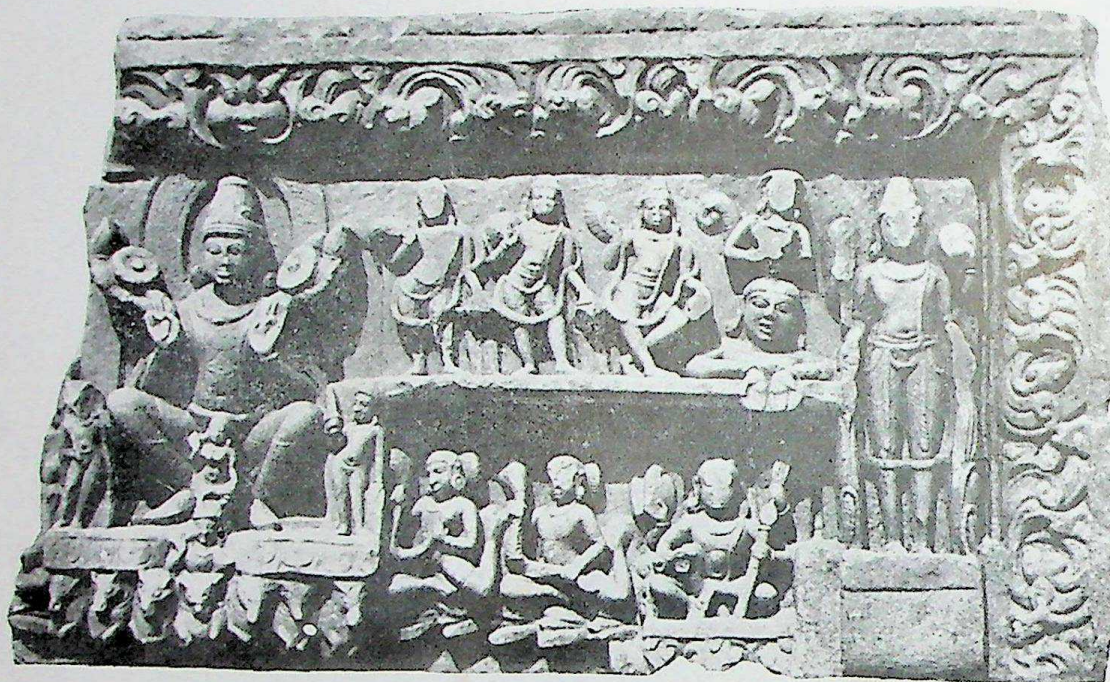


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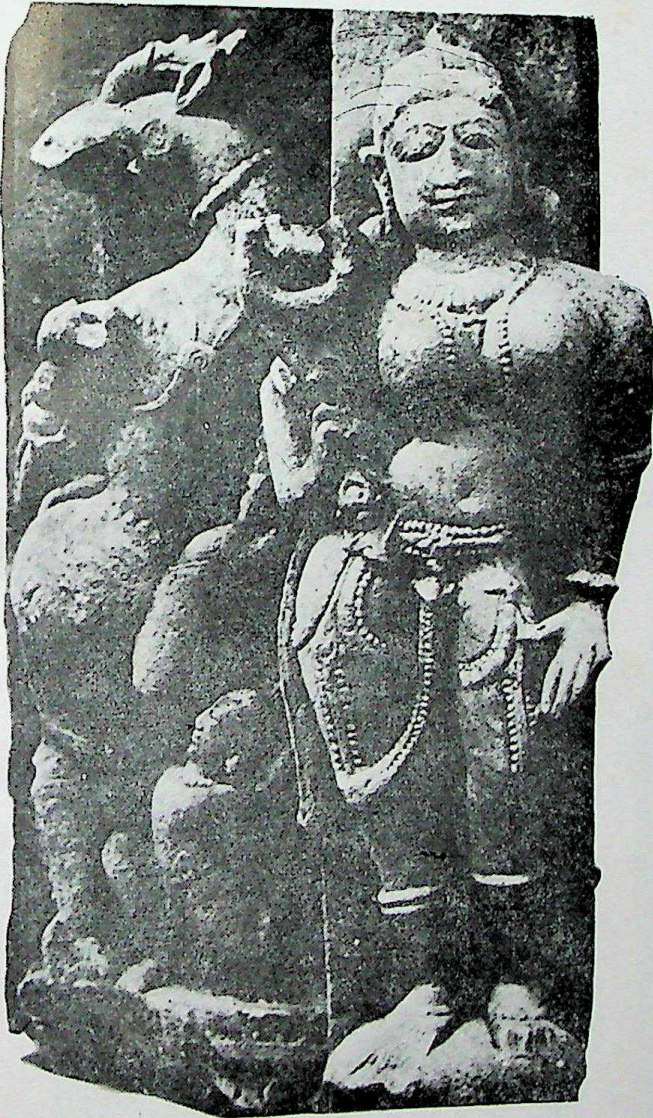


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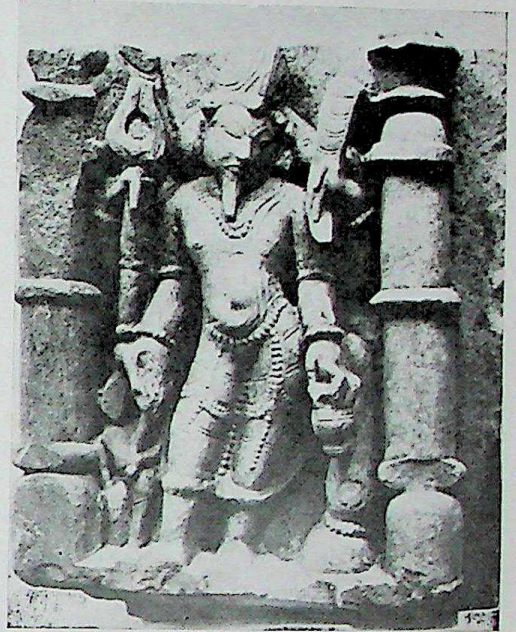


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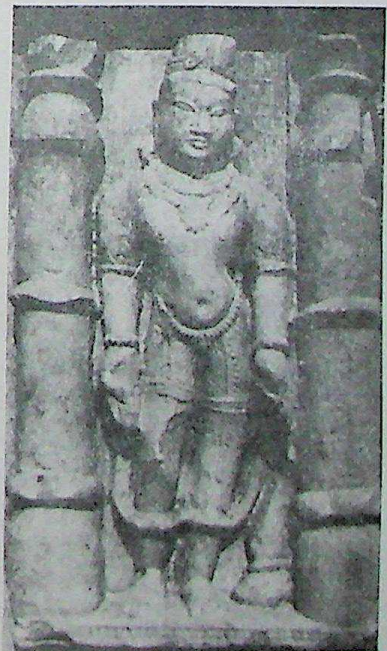


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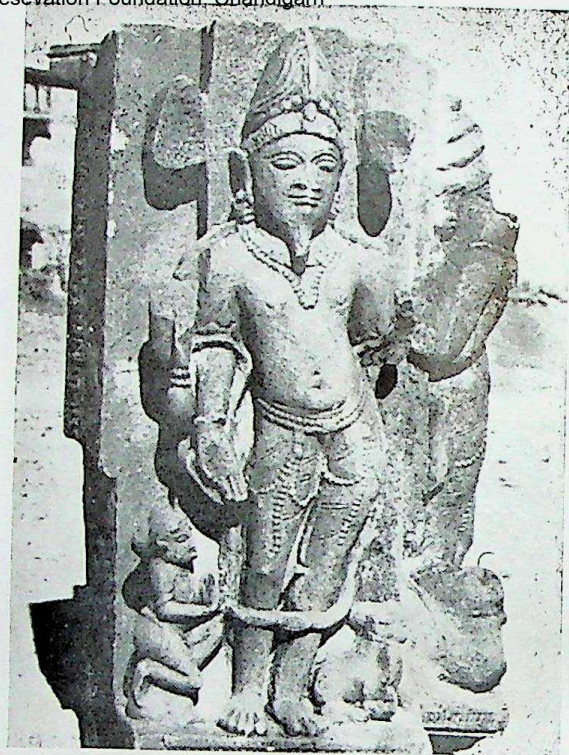


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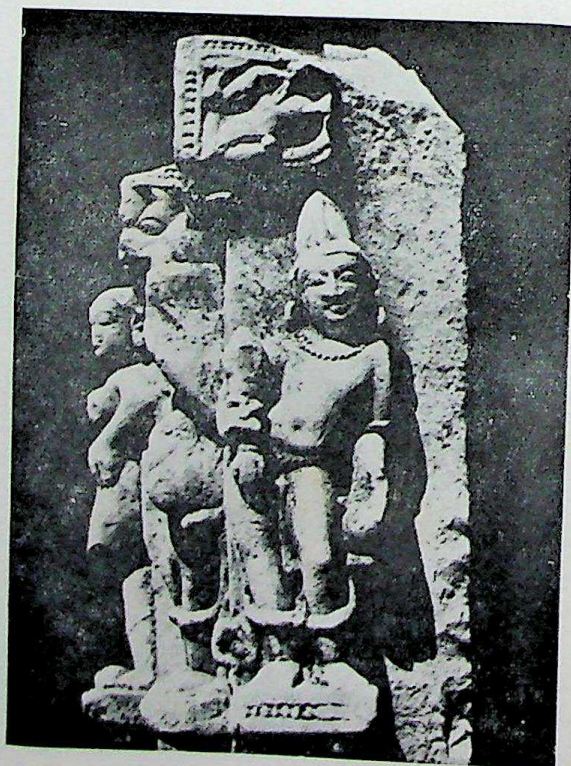


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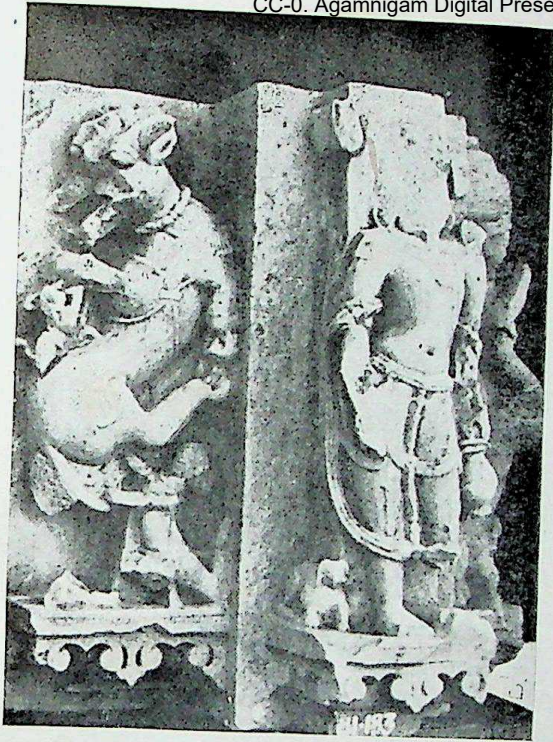


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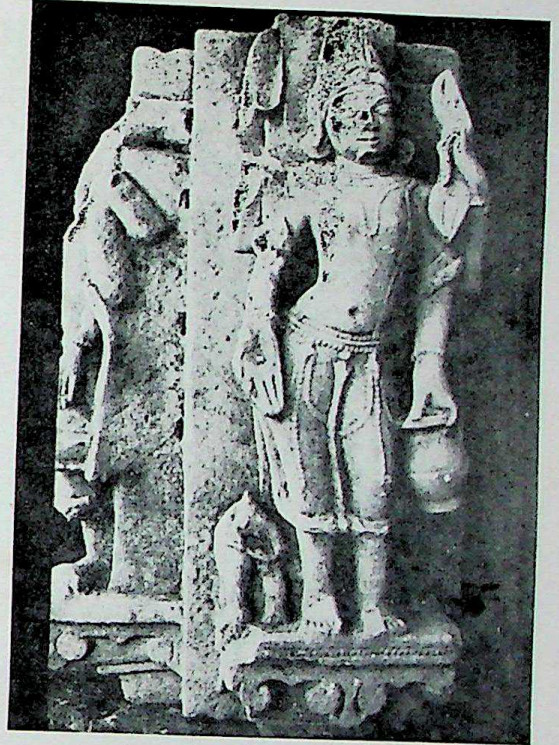


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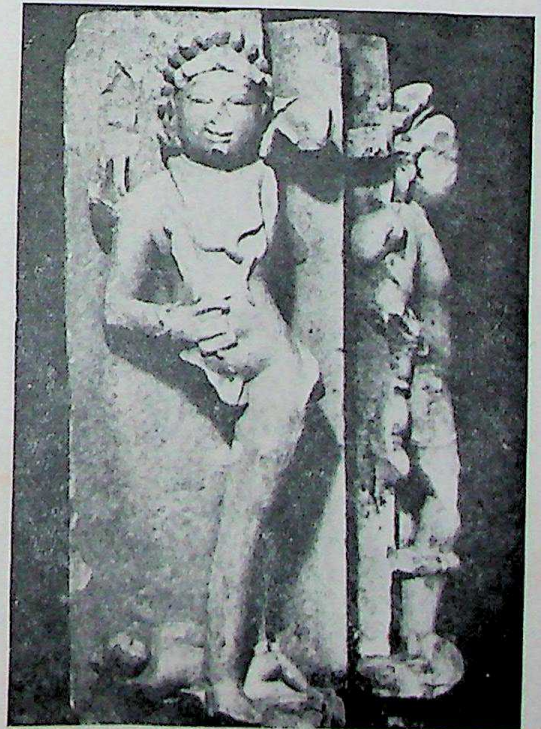


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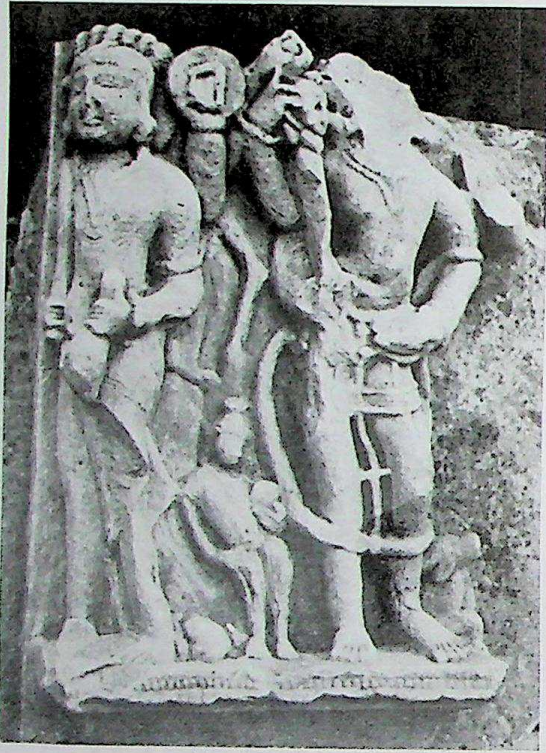


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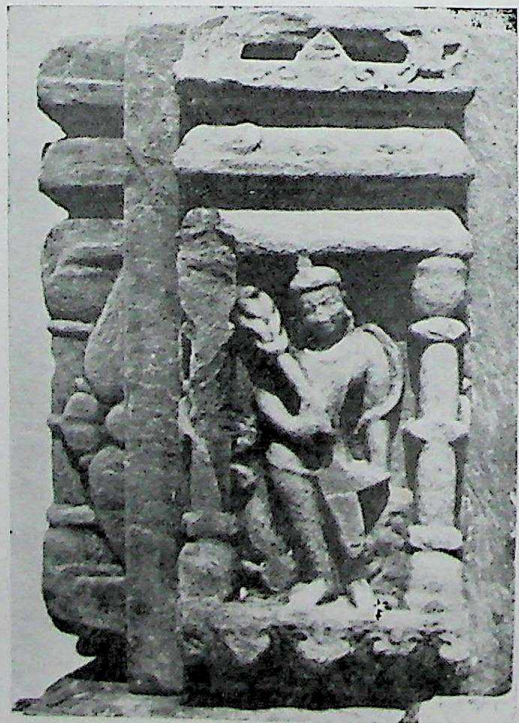


Fig. 61



Fig. 62



Fig. 63



Fig. 64



Fig. 65

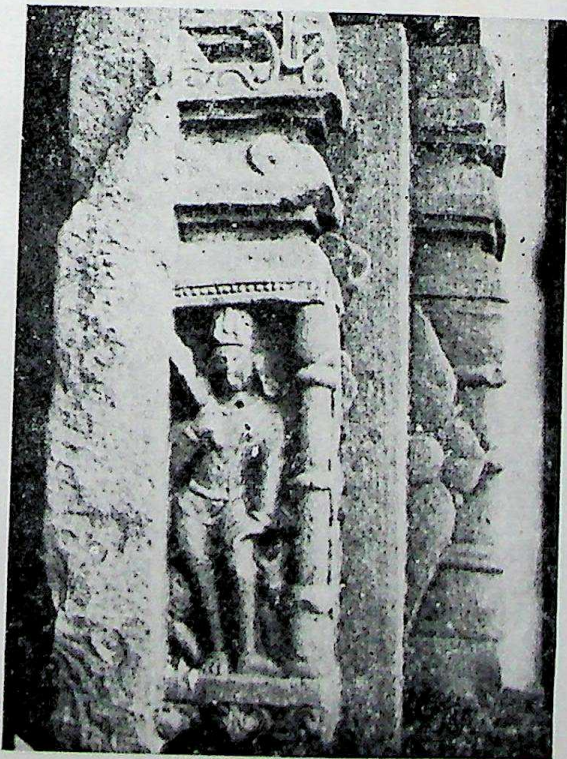


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Fig. 67



Fig. 68



Fig. 69

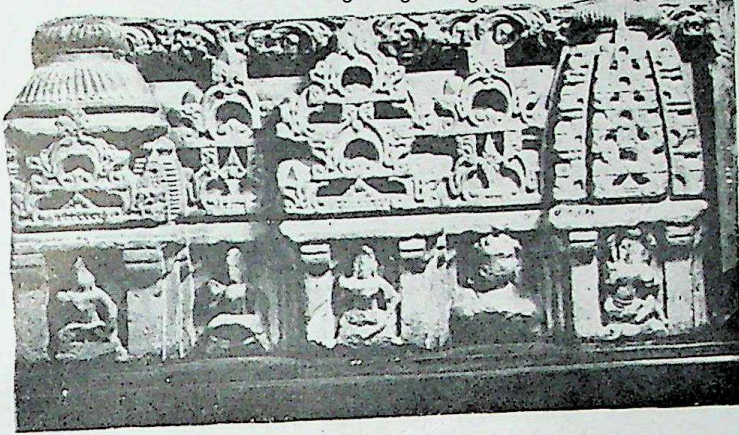


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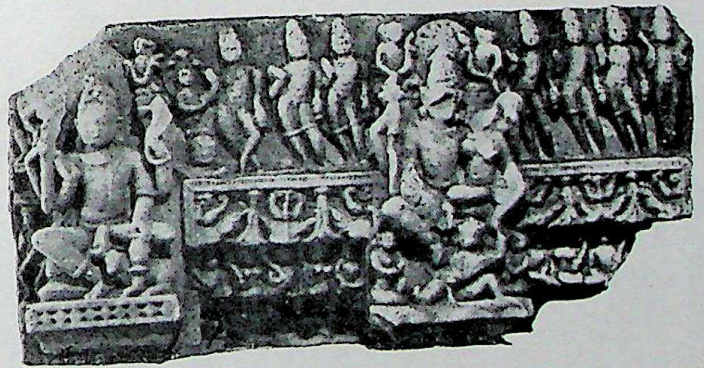


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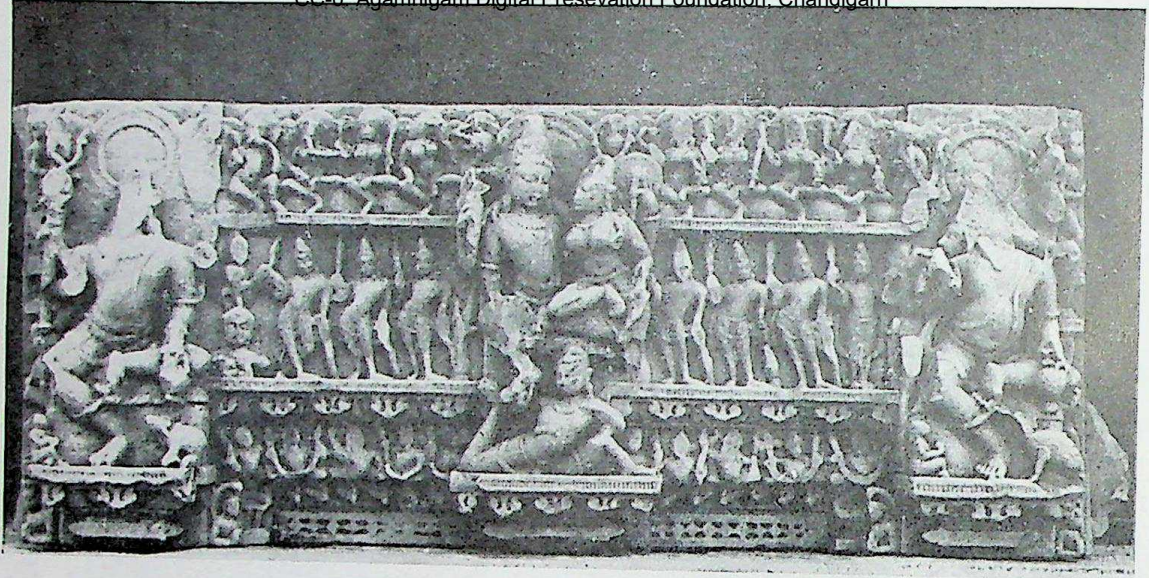


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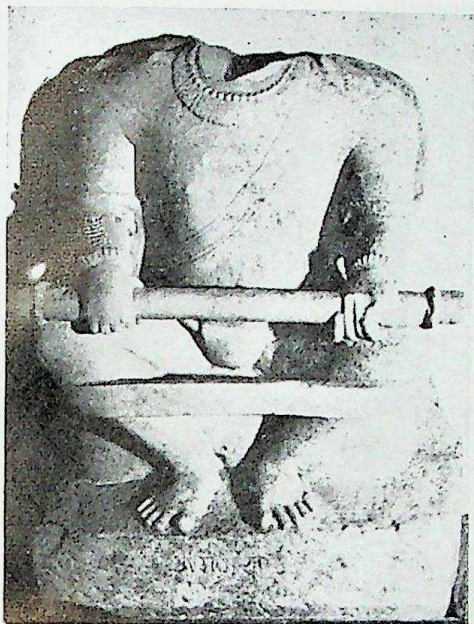


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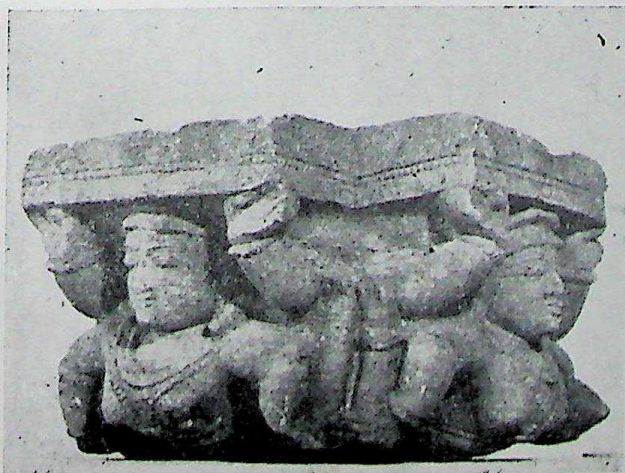


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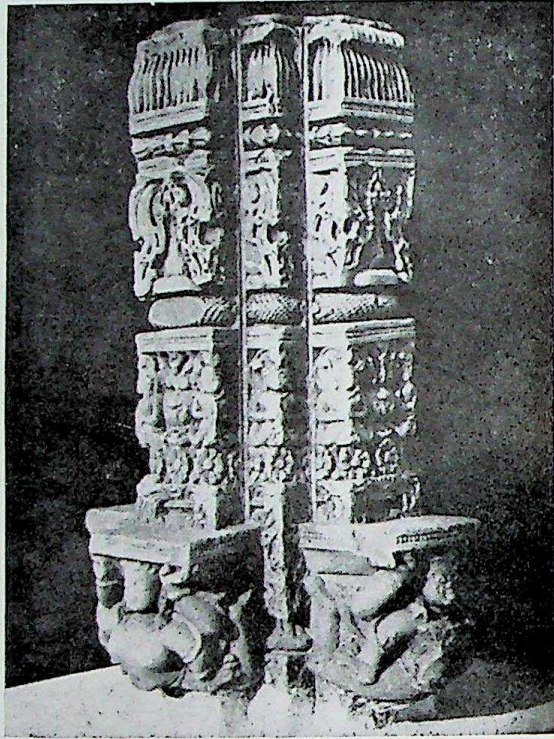


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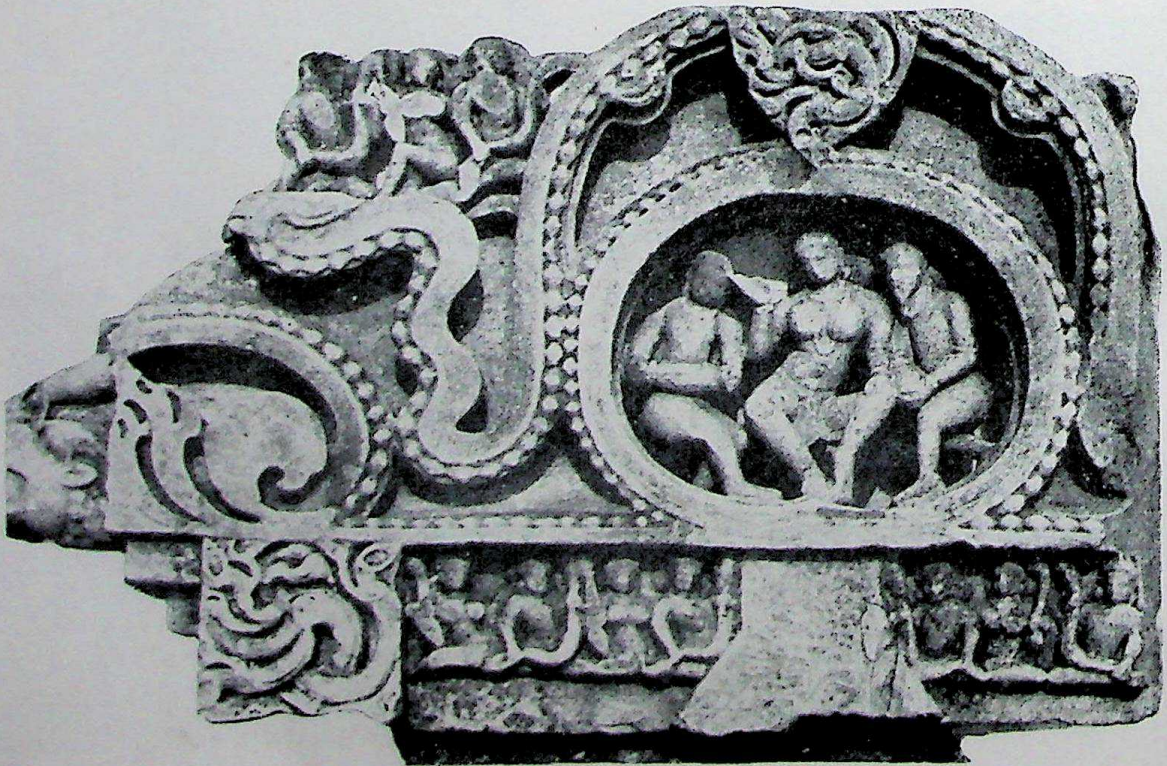


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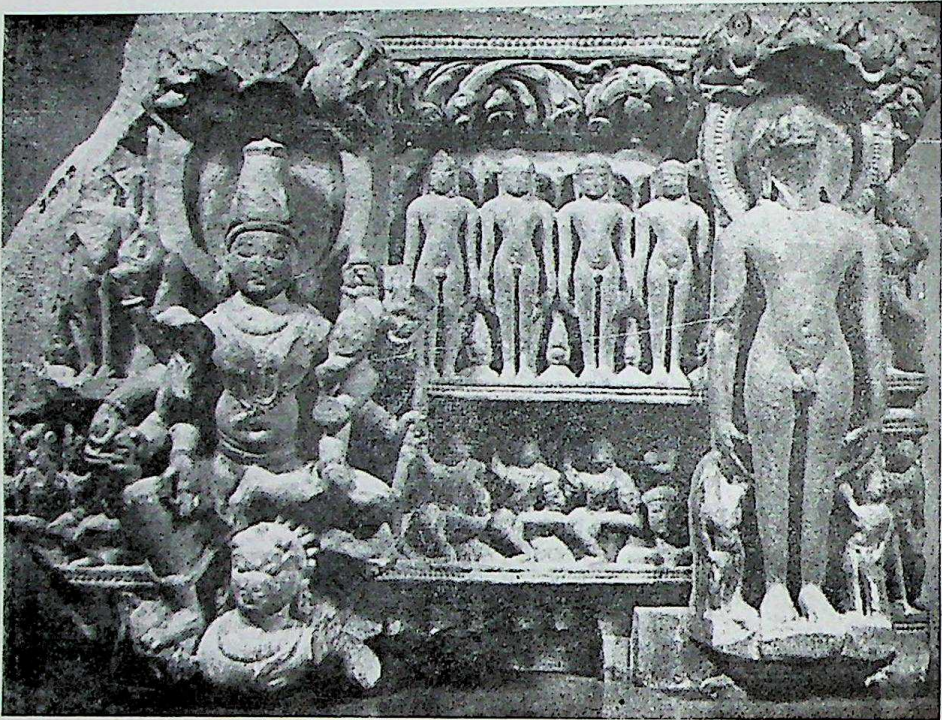


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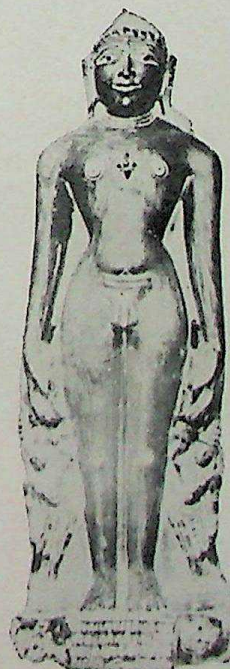


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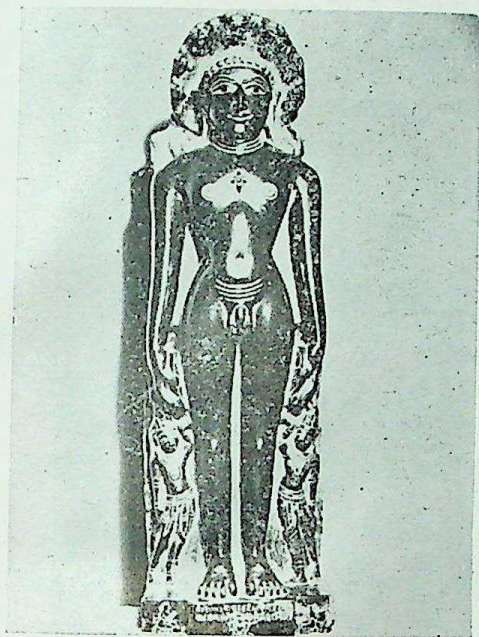


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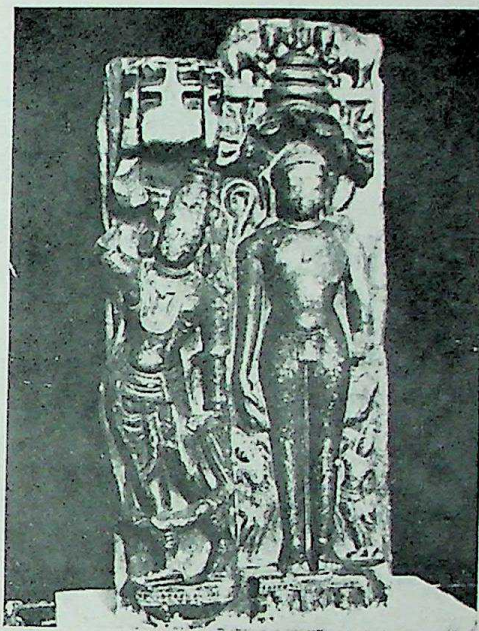


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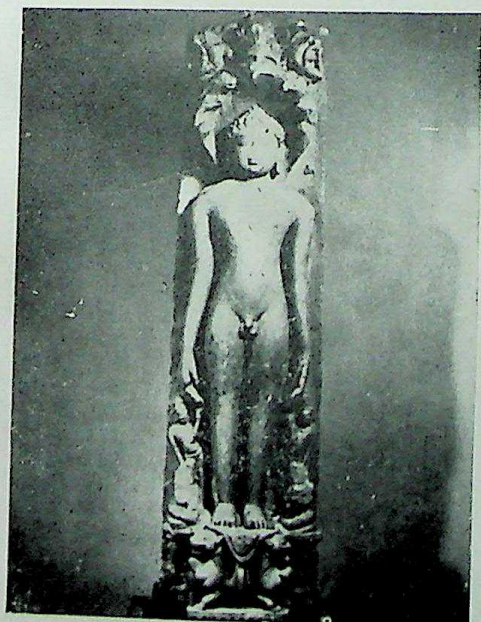


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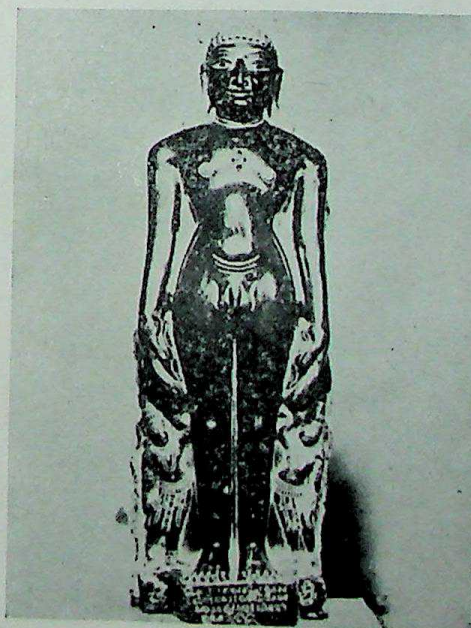


Fig. 95

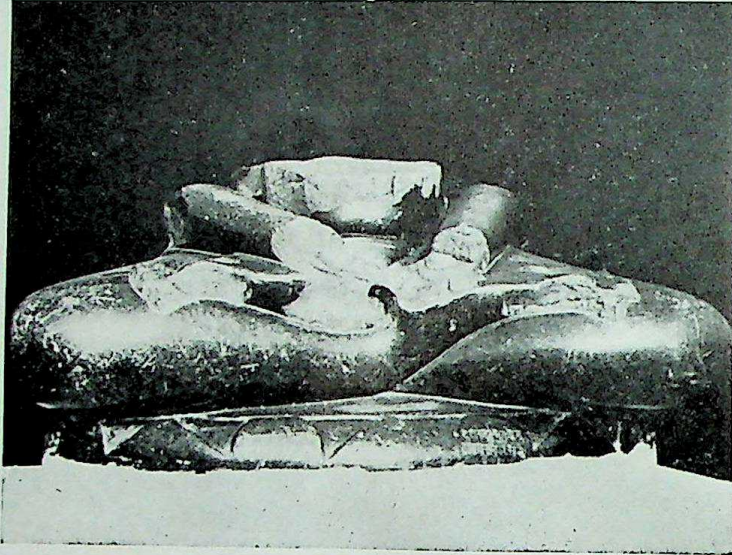


Fig. 96

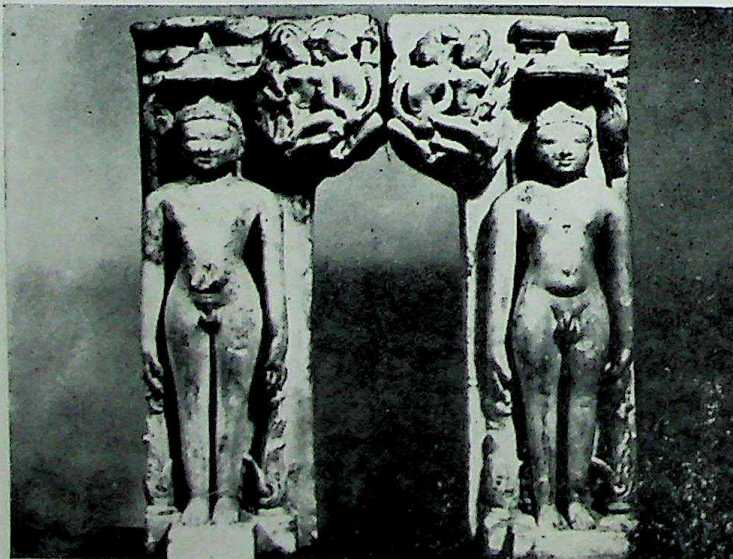


Fig. 97

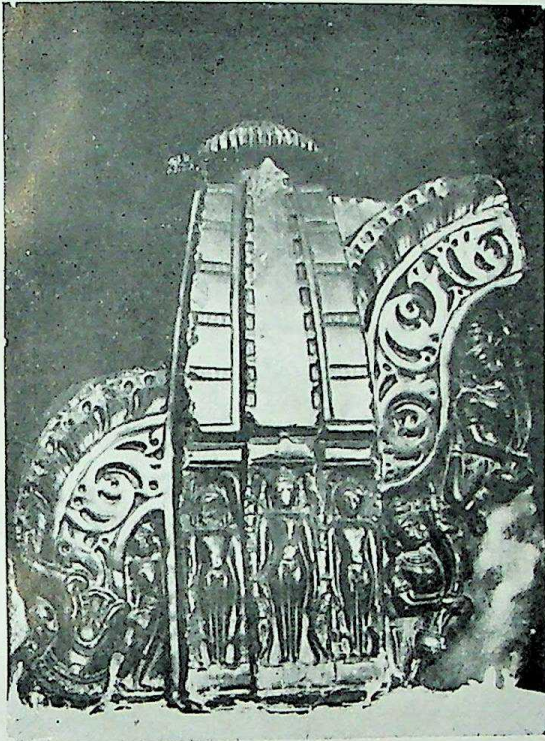


Fig. 98

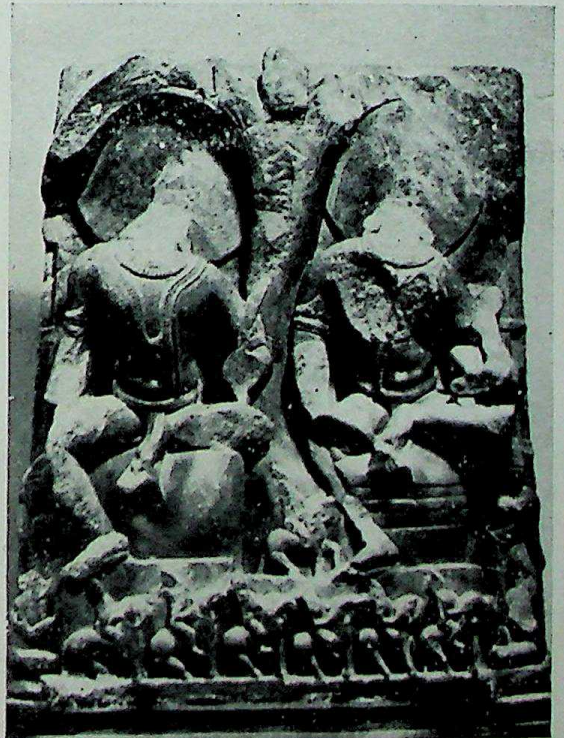


Fig. 99



Fig. 100

